

29
614

SALE AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

ON TUESDAY AND WEDNESDAY EVENINGS

APRIL 1ST AND 2ND

BEGINNING PROMPTLY AT 8.30 O'CLOCK

THE F. O. MATTHIESSEN COLLECTION

ON VIEW DAY AND EVENING
AT THE AMERICAN ART GALLERIES

FROM THURSDAY, MARCH 27TH, UNTIL THE MORNING OF
THE DAY OF SALE, INCLUSIVE

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CONDITIONS OF SALE

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.

3. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

4. The Lots to be taken away at the Buyer's Expense and Risk *upon the conclusion of the Sale*, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot; and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary, failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*

6. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.

7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

THE AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,
Auctioneer.



CATALOGUE



FIRST EVENING'S SALE
TUESDAY, APRIL FIRST
AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

BEGINNING PROMPTLY AT 8.30 O'CLOCK

WILLIAM ADOLPHE BOUGUEREAU

1—Asleep

Tedious

G. S. Benjamin

Pencil Drawing

Two little bare-limbed children are asleep upon a bed, the one whose back is towards us having its right arm laid over the breast of the other one.

Signed at the left, Wm. Bouguereau.

Height, 5½ inches; length, 8½ inches.

90
0
H. COLEMAN

2—Landscape

S. A. Coleman

A wagon with high frame sides, drawn by four black oxen, is approaching along a road between grassy banks. The bank on the left gradually slopes up with bushy trees at the top, that are continued back and across the picture.

Signed at the right, C. C. Coleman, Maccarice /81.

Height, 7 inches; length, 12 inches.

C. RAUCH

3—The Letter Writer

Heimerdinger

Water Color

The letter writer, sitting in a handsome carved chair with leather back, poises his quill pen in the air as he looks across the table to his client, a Neapolitan peasant-girl. Near her sits another woman, behind whose chair stands a boy.

Signed at the right, C. Rauch.

Height, 9½ inches; length, 10½ inches.

30
H. COLEMAN

4—The Sheep Fold

Water Color

B G Luntner

A shepherd is folding his sheep in an enclosure formed by poles and netting. In the background appears a yellow thatched shed and beyond it one with a conical brown roof, surmounted by a cross. A red coat and a stick lie on the ground near the man's feet and close by him his dog.

Signed at the right, C. C. Coleman, Roma.

Height, 9½ inches ; length, 13 inches.

CLARKSON DYE

5—Street Scene: Winter

Water Color

R. S. Jones

Along the snow-covered sidewalk on the left hand of the street a lady is coming towards us, passing in front of a row of dull red houses, while in the distance a cab is moving towards a building with a tower that concludes the vista. Bare trees stand along the right of the road, behind which is a range of red warehouses.

Signed at the right, Clarkson Dye /93.

Height, 10 inches ; length, 13 inches.

60.
ALEXANDRE DECAMPS

6—A Mountain Gorge

Pastel

*A
Mr. Stetson*

The scene is a wild mountain region cloven into gorges, walled with bare rock. A sort of natural causeway, covered with grass, stretches diagonally towards the centre, and at the end of it a Greek soldier with helmet, round shield and spear, stands upon the brink of an incline, down which other soldiers are disappearing.

Signed at the right, D. C. /46.

Height, 10 inches; length, 16 inches.

L. WOODWARD

25

7—Arch Creek, Florida

A. Stearn

Water Color

The winding reach of water disappears on the right of the background. It is bordered with pale green foliage, interspersed with trees from which hangs bearded moss, while others on the right of the picture dip their branches into the water. A single white bird appears in the sunlit distance.

Signed at the left, L. Woodward.

Height, 12 inches; length, 17 inches.

30.

MARCUCCI

8—An Italian Peasant Girl

E. S. Church

Water Color

Near a bunch of thistles and some reedy grass entwined with straggling grapevine stands a peasant girl, looking away from us and holding a sheaf of corn-stalks in her arms. Her costume consists of a gray chemise, dark blue corset, and dull rose skirt tucked up over a blue petticoat.

Signed at the right, Marcucci, Roma.

Height, 14 inches; width, $7\frac{1}{4}$ inches.

AFTER BESNARD

9—Nude

Pastel

This is the study of a nude woman sitting in crouching attitude upon a white drapery, with her head bent over a purple and gray cup. The figure is lighted from the left by a warm glow, which touches the prominences of the flesh with rose.

MARCUCCI

10—Italian Shepherd Boy

E. D. Lurch

Water Color

An Italian shepherd boy in green breeches, with a golden brown jacket slung over his shoulder, leans upon a fence with his back to us, looking towards a horizon, rose and saffron in the twilight glow.

Signed at the right, Marcucci, Roma.

Height, 14 inches; width, 7½ inches.

GIUSEPPE SIGNORINI

II—The Convivial Cardinals

E. W. Lawrence

Water Color

Two cardinals are sitting on opposite sides of a pedestal table with carved and gilded support, covered with a pale blue satin cloth. One of them leans back, looking out of the corner of his eye at a wine-glass which he holds up, while the other leans forward with a bottle in his hand. Behind them a supercilious flunkey is walking away with a tray.

Signed at the right, Giusep Signorini, Paris /81

Height, 18 inches ; width, 14 inches.

25
L. WOODWARD

12—Ocklawaha Landing, Florida

Water Color

A S H Jones

Enclosed with trees and strewn with beds of lilies, spreads an expanse of water, out of which rise high trees with a little foliage at the top, bearded moss hanging from their limbs. On the right of the middle distance stands a little house on wooden piers, beside which a boat is moored.

Signed at the left, L. Woodward.

Height, 10½ inches ; length, 16½ inches.

UNKNOWN

13—Marine

Pastel

J. Melbauch

There is a dull gray cloud over the horizon. Two brigantines are riding on the green sea which flows to the front of the picture in small, smooth, sliding waves, breaking into foam as they reach the stone-strewn, sandy shore. Above the latter rises a wall of purplish brown rocks with dark green brush on the summit.

Height, 16 inches; length, 22 inches.

35

35

HENRY KINNARD

14—Summer

Lugfer Leim
Water Color

Crossed by a plank bridge in the middle distance, a brook flows towards the foreground, where it is bordered by bulrushes, flowers, and large dock-leaves. In the field are wheat shocks and standing wheat, among which are figures, and in the distance appears a red-roofed farmhouse among some trees.

Signed at the right, Henry Kinnard.

Height, 20 inches; width, 15 inches.

SALOMON CORRODI

15—Avenue in Tivoli

Water Color

Pagenstecher
The avenue stretches straight back, bordered on both sides by giant sycamores. Those on the left grow upon a small bank from which their roots project, and behind the trees runs a white wall, dappled with light and shade. At intervals along the avenue are stone benches on which figures are sitting, while in the distance an ox-wagon approaches. To the right appear an orchard and distant landscape.

Signed at the left, S. Corrodi, Roma.

Height, 20 inches; length, 28 inches.

JEAN JACQUES HENNER

16—Head of a Girl

R. S. Jones

A girl's head is seen in profile against an olive brown background. Her brown hair grows in profusion over the forehead, the brown eyes are looking upwards, and ripe red lips stain the pure white of the features. Her shoulders and bosom show above a geranium-colored drapery.

Signed at the upper right, Henner.

Height, 18 inches; width, 15 inches.

Henner takes his place in the latter half of the nineteenth century as, perhaps, the most poetic painter of the nude and one of the most individual and fascinating delineators of girlish beauty.

SALOMON CORRODI

17—Tivoli

L. Lindauer

Water Color

On the left are the towers and clustered houses of the city, perched upon a rocky eminence, from the green walls of which issue jets of water, that fall from terrace to terrace into the river winding through the gorge below. Raised upon the right is a road, along which a horseman under the shadow of the rocks is passing towards a spot of sunshine where a goatherd and his flock are standing.

Signed at the right, Sal. Corrodi, Tivoli, 1880.

Height, 20½ inches ; length, 28½ inches.

25-1125

VICTOR DUPRÉ

18—Landscape and Cottages

R. S. Jones

Standing in a large meadow, dotted with cows, is a white cottage with a red chimney and a dormer window in its high drab-green thatched roof. To its left rises a clump of trees, sheltering another cottage, near which stands a woman in blue gown with white cap and apron. In the foreground of rich grass is a pool with sedge and scrub upon its bank. A dark gray cloud fills the sky on the right side, loosening into white masses towards the centre, above which is an expanse of greenish blue. On the horizon is a deep blue hill.

Signed at the left, Victor Dupré.

Height, 17½ inches ; length, 28½ inches.

Had Victor Dupré not been the younger brother of the more famous Jules, the recognition of his own powers would have been more pronounced. Yet he was a fine technician, with a noble use of color, who infused into his work a quality of very sincere poetry.

ROSA BONHEUR

19—Don Quixote Escorted Home

1000

Drawing in Crayons

E. Fischhof

The Knight of La Mancha, after his severe drubbing by the merchant's boy, is being assisted home by a countryman. His long body is seated astride a donkey, drooping over the sacks on the latter's neck, while his left hand rests on the shoulder of the countryman, who is leading Rozinante and carrying the spear. The donkey's head-gear, decorated with rose-colored wool, terminates in a conical crest surmounted by a blue tuft.

Signed at the left, Rosa Bonheur, 1888.

Height, 39½ inches ; width, 37 inches.

975
15
ANTONIO CASANOVA Y ESTORACH

20—An Uncanonical Courtship

H. Schaus

A jolly Carthusian brother in white habit and black cloak smiles at a Spanish lady, who sits beside him coquettishly holding a fan between her face and his. A white mantilla is suspended from the tortoise-shell comb in her hair. Against the leafy background hangs a little bird-cage.

Signed at the right, Antonio Casanova y Estorach, Paris, 1882.

Height, 15½ inches; width, 12½ inches.

Casanova is widely known for his pleasant satires on the priesthood, full of genial humor.

Schaus

STANISLAS LÉPINE

1300

21—L'Estacada

R. S. Jones

Beyond the front water, where a big barge with derrick is moored, runs a framework of timbers, following the line of a stone bridge approach, that connects with a flat-arched metal span. Under this the water flows into an inner harbor, surrounded on three sides with houses, above the centre ones appearing a high dome with cupola. On each side of the harbor, trees are growing in front of the houses.

Signed at the left, S. Lépine.

Height, 12½ inches; length, 18 inches.

Lépine, well known for his river and harbor scenes, is one of the most distinguished of the modern French landscape painters. The subject of this particular picture was a favorite one with him and he has painted it several times.

B. V. & Co Paris 1899

150

PIO JORIS

22—A Meeting on the Tivoli Road

J L Heinemann

A bare-legged man in blue clothes leans on a ledge of stone beneath a high rock hung with greenery, holding out his right hand to a woman who stands beside him. She is clad in a brown skirt and pink bodice, and on the ground near her is a basket of linen.

Signed at the right, P. Joris, Roma.

Height, 15 inches; width, 9 inches.

Joris gained the Gold Medal at the recent Exposition in Paris.

ALEXANDRE CABANEL

525

23—Study of Female Figure

A C Zeit

This is a study from the nude of a woman in upright pose with her head thrown back and the auburn hair falling in a stream behind. Her left arm is held across her eyes and the right hangs down limply with the fingers curled towards the palm.

Signed at the left, Alex. Cabanel. Dedicated—"à mon cher ami, Alfred Arago," who was Senator and Minister of Fine Arts.

Height, 17 inches ; width, 10 inches.

Jules Chaine, Paris

150
GABRIEL MAX

24—A Fair Maiden

J. Milbank

A fair-haired girl, with soft gray eyes that have brown pupils, stands facing to the right, inclining her head slightly towards her shoulder. Her hand is laid over her bosom, that is lightly covered with gray gauze, below which appears a glimpse of crimson cloak with a gold clasp.

Signed at the left, G. Max.

Height, 18½ inches; width, 15 inches.

Gabriel Max gives to his soft and lovely girlish heads a remarkably tender sentiment and a kind of mystical spirituality.

FRANZ DEFREGGER

1200

25—A Tyrolese Wooing

R. S. Jones

A young girl sitting by a hearth pauses in her knitting to answer with a smile the laughing advances of her admirer. He has a pipe in his hand and sits near a square cupboard in the wall.

Signed at the left, F. Defregger, 1888.

Height, 15 inches; width, 11 inches.

From 1869 Defregger's art was almost entirely devoted to the Tyrolese people. To paint the smart lads and neat lasses of Tyrol in joy and sorrow, love and hate, at work and merry-making, at home or outside on the mountain pastures, in all their beauty, strength, and soundness, was the life-long taste for which he more than any other man had been created—for he belonged to them himself.--MUTHER.

100-200
J. EHRENTRAUT

26—A Halberdier Saluting

E. Fischhof

In a corridor, hung with a blue curtain and lined above the brown wainscot with old-gold leather, patterned in red, stands a halberdier with hand raised to the curled brim of his black hat. His uniform consists of crimson breeches and a mustard-colored jerkin with white ruff, a blue sash being fastened on the left shoulder and passing across his chest.

Signed at the left, J. Ehrentraut.

Height, 14 inches; width, 9½ inches.

LÉON BONNAT

27--Italian Girl

J. Pulitzer

A little Italian peasant-girl stands with her left hand on a stone and the other one held to her lips as she looks straight at us. Behind her is a mass of dark foliage with a glint of light blue sky at the top on the right.

Signed at the left, L. Bonnat.

Height, 13½ inches; width, 8½ inches.

Bonnat, during his residence in Italy from 1858 to 1860, painted a variety of subjects from the life of the Roman people. He has proved himself one of the most masculine painters of the century, possessed of learning which never loses itself in unnecessary detail.

Jules Chaine

200

C. TAMBURINI

28—Monk Chanting

E. Weston

The light streams down upon a Carthusian monk, in white habit and black cloak, as he stands before a heavy wooden lectern, on which rests a large book with clasps. With his left hand marking the rhythm, he chants the office.

Signed at the upper right, C. Tamburini.

Height, 12 inches; width, 10 inches.

MS. A. 135 11/16/1870 40 x 12.
Donald Triffing 10.1002 10 x 12 of AEI-
Gampel, Paris 1883

300

ERNST ZIMMERMANN

29—The Alchemist

Dr. M. R. Beck

An old man with glasses on the end of his strong nose sits before an illuminated tome, turning the leaves with his white, delicate fingers. Upon the table lie a large volume bound in buff calf with red edges, two other books, one of which has metal clasps, and a globe. Beside the green curtain at the back is a book shelf and a dried fish hangs from the ceiling.

Signed at the upper left, E. Zimmermann, München, 1880.

Height, 15 inches; width, 12 inches.

600.
ALPHONSE DE NEUVILLE

30—The Halt

E. J. Church

A chasseur in dark blue uniform and white gaiters, with knapsack on his back, leans upon his rifle. At a little distance behind him the company stands at ease, and the officer on a gray horse is talking to another who stands before him.

Signed at the right, A. de Neuville, 1884, and dedicated "A mon fidèle chasseur Ardelain."

Height, 19½ inches; width, 15 inches.

De Neuville had looked on war as an officer during the siege of Paris, and his pictures show an intimate sympathy with the soldier on active service.

Jules Chaine 1889

97
BARON THURÉ VON CEDERSTRÖM

31—Examining the Treasures

R. S. Jones

A priest in black cassock and red skull-cap sits before a table covered with various objects, among which is a document with a red seal. He is examining a pyx, which he poises delicately in his hands, while beside him stands a brother of the order in white habit and black cap, who holds a shrine-like cabinet with blue enamelled sides and edges rimmed with brass.

Signed at the left, Th. Cederström, München.

Height, 21 inches; width, 15 inches.

5942 Sold 8/24/68 to the

P. Buerger, München Nov 4/69. No next to

50.
HELEN LE ROY D'ÉTIOLLES

32—Head of an Old Man

Dr M R Peck

A large, dark hat frames the face, which has ruddy, boldly modelled features with a reddish mustache and beard, the eyes being wrinkled and the cheeks drawn back in a pleasant smile. A white collar falls over the brown jacket.

Signed at the right, H. Le Roy d'Étiolles.

Height, 21 inches; width, 17 inches.

ADOLPHE ALEXANDRE LESREL

429

33—Returning Huntsman

G. Z. Stern

As he enters from the snowy street, a man, with spear in hand and a game bag slung over his left hip, is welcomed by a cavalier, who sits beside a large, carved oak chest. The latter wears a yellow tunic with purple sleeves and a sash of a lighter tone of the same color and holds a gray felt hat. A trumpet lies upon the floor and on the wall hang a mandolin and breastplate.

Signed at the left, A. A. Lesrel.

Height, 21½ inches; width, 18 inches.

7100
100
ÉDOUARD DETAILLE

34—Officer Ordering an Advance

R. S. Jones

An officer on a bay horse holds his sword stretched out at arm's length as he directs the advance of a company of troopers, who in a line behind him are breaking into a gallop. Between them is a brook with rushes and reeds, and the officer's horse is just about to step on to a road in the right of the picture.

Signed at the left, Édouard Detaille, 1886.

Height, 22 inches; width, 16 inches.

Detaille, who was Meissonier's favorite pupil, is an accomplished draughtsman with an extraordinary skill in rendering action of the most varied kind. The campaign of 1870 gave him an experience of war, and he depicts the soldier upon the field with a sincerity of knowledge and dexterity of touch that render him the foremost military painter of the day.

*Cost \$100.00
Purchased by R. S. Jones June 1888 \$100.00*

Sold 6/9/88 \$100.00

Wm. Co.

DOUGLAS VOLK, N.A.

35—The Model

D C Volk

160 The young girl's head with yellow-brown hair and ripe flesh tones is in profile, while her bosom fronts us, veiled by a red gauze drapery.

Signed at the right, Douglas Volk.

Height, 20 inches; width, 16 inches.

Douglas Volk's studies of young girls, often in Puritan costume and placed among pine trees, are distinguished by a very delicate tenderness of sentiment, sweet and pensive.

450
50
FELIX SCHLESINGER

36—The New Scholar

E. Weston

The scene is an old-fashioned dame-school, and the teacher has come down from her desk in the corner of the room to welcome a little child who stands in front of her mother. Peeping round from behind the latter is a boy with his books over his shoulder held by a strap. The children scattered over the benches take advantage of the interruption to their studies, and one boy is touching the strings of a guitar that hangs on the wall.

450 -
Signed at the right, F. Schlesinger.

Height, 16 inches; length, 27 inches.

52

AURELIO TIRATELLI

37—Washerwomen: Rome

G. P. Blom

The grassy drying-ground stretches back with a vista of fluttering lines of linen bordered by small trees, beneath which clothes are spread upon the ground and figures of women appear. Approaching in the foreground are two handsome girls, one supporting a basket on her hip, the other carrying hers on her head, and to the right of them walks a woman with a baby.

525
Signed at the left, Tiratelli, Roma, 1889.

Height, 15 inches; length, 29 inches.

Tiratelli is one of the notable figures in the modern revival of Italian art, a painter of strong individuality.

300
JAN H. B. KOEKKOEK

38—Coast and Marine

W. Cornelius

A flat shore, scattered with pools and bowlders, runs back to a high, sloping rock in the distance, crowned with a building. Nearer to the foreground a two-masted brig has been beached, and a cart with two horses is drawn alongside of it. Still nearer to the front some fishermen are pushing a boat into the water and a man with nets stands beside a stooping figure. Out on the greenish-yellow sea appear two sailboats and a brig at anchor. A line of slaty coast stretches across the horizon and a large white cloud hangs amid smaller ones in the greenish-blue sky.

Signed at the right, Jan H. B. Koekkoek, 1889.

Height, 16½ inches; length, 25½ inches.

MLLE. L. RAMSAY-LAMONT

250

39—Woman Harvesting

J. J. Victor

Two shocks stand on the left of the picture and a woman in blue bodice and apron is dragging a rake after her as she moves towards the right. Here the field is bounded by a farm road, which curves towards the centre of the picture, disappearing amid a patch of yellow wheat. In the background is a grove of trees, and more distantly a stack.

Signed at the left, L. Ramsay-Lamont.

Height, 18 inches; length, 21½ inches.

Mlle. Ramsay-Lamont was a pupil of Boulanger, Paul Dubois, and Jules Lefèvre.

Delivered Paris 1894

800, 2800

JEHAN GEORGES VIBERT

40—Absent Minded

J. L. Heurmann

An ecclesiastic in red cassock sits fishing upon a little wooden platform that juts into the pond and is spread over with a rug. He is so engrossed in landing a catch that he fails to notice that the net at the other end of his rod has upset the creel of fish which he has caught already. Beyond the water with its lilies and weeds is a wooded lawn, on which stands a sculptured group representing a Greek warrior slaying a prostrate foe.

Signed at the right, J. G. Vibert.

Height, 17½ inches; length, 21 inches.

Vibert's popularity was early established upon his satirical subjects of monks and ecclesiastics. The satire never passes beyond the limits of good nature, and the execution is always skilful and vivacious.

*MK 5904 Pitetaine 10/17/87
Sold 6/8/00 for \$5.00
Cast P. 1-100 = for \$5.00 -*

No. 134

JULES JOSEPH LEFEBVRE

PARIS

"A Roman Market"

2 1/2 hours 16 x 12

Two village girls display to the passing Roman eye their little stock of vegetables brought from a suburban market-garden. They have arranged the various objects of their stock upon the ground, where, with true Italian indifference to serious duty, they leave them to invite patronage as best they may, while they while away the time after their own fashion. The attractions of these comestibles are slight enough, but the neighborhood in which they are displayed is one not likely to be exacting as to the quality of its food. One of the young traders leans, knitting, against the gray and ancient wall, presenting a charming figure in her white head-dress and her picturesque peasant dress. The other sits upon the lower step of a stone staircase which makes a public passage up a steep ascent from street to street. Sheltered from the blazing sunlight of the open highway, and cooled by the breeze of the dark and humid passage, they speed the hours with gossip, giving little thought or care to the customers who never come, or to the long and weary homeward journey yet before them, over hot and dusty roads, after a day of much waiting and little gain.

No. 135

HECTOR LEROUX

PARIS

"Sappho"

29 x 33½

Surrounded by her circle of admiring and adoring vestals in her temple at Mitylene, the great lyric poetess recites to them one of the matchless odes of her own composition, of which only too few fragments remain to us at the present time. She stands upon a rostrum, inscribed to herself, in the centre of the picture, her figure dominating the composition. She is erect, with her right hand upraised and her left resting on her golden lyre, which is sustained upon her chair. Her neophytes form an entranced audience, some seated, some standing, but one and all attending upon her every word and gesture with intense and breathless interest. The various types of classical maidenhood are skilfully realized, and the presentation of the subject has the vividness of fact tempered by a vein of delicate poetic sentiment. The figure of Sappho is conceived in the extremest refinement of the spirituelle and intellectual woman. It is a frail body sustained by a strong soul. Her face has the exaltation of inspiration, and in the lines of her figure, rigid with the intensity of emotion that animates her declamation, the sentiment of the classical era of art is revived.

200

G P Blom

Signed at the right, A. Toulmouche, 1880.

Height, 26 inches; width, 17½ inches.

2200
200
ANTON MAUVE

42—A Holland Landscape

JB Bloomingdale

gallery 286 Fifth Ave.

Along a sandy road between almost bare trees, bordered on each side by bright grass meadow, a cart is approaching, drawn by two pale yellow oxen in charge of a man in blue; overhead is a gray sky full of breeze and moisture.

Signed at the right, A. Mauve.

Height, 23 inches; length, 27 inches.

A master of tender harmonies, Mauve interprets nature in a minor key. He gathers poetic suggestion from the gray days; a poetry reserved and melancholy, yet fresh and pure with the vigor of breezy sky and moist, wholesome earth.

450

ST. CHLEBOWSKI

J. Guggenheimer

43—La Marmite: Zeybeks à Andrinople

A party of soldiers is grouped around the grated entrance of an arched doorway, which is set back in a recess of the wall surrounded by an irregularly shaped frame of masonry. Three of them are sitting on the threshold, and beside a pot suspended from three sticks stand two others, one holding a lamb and the other a goose.

Signed at the left, St. Chlebowski.

Height, 26 inches; width, 20 inches.

4/22/11 *Graphic Arts Paris Jan 7/1900 Cost 25/00
Sole 13/1000 1812*

1800

JEAN LÉON GÉRÔME

44—A Morocco Beauty

E. Weston

The carved woodwork of an Oriental window frames the lady, whose ample charms above her rose-colored petticoat are revealed beneath a tight-fitting bodice of black gauze, with a small yellow jacket across her shoulders. A green, transparent veil covers her head.

Signed at the left, J. L. Gérôme.

Height, 22 inches; width, 18 inches.

Gérôme is a learned draughtsman, rendering the form with dispassionate, calculating, impeccable accuracy. The play of light upon human flesh, the palpitation of the living tissue, eludes his observation, so that this device of veiling the figure, piquant in itself, is a screen to his limitations.

MA 6005 Sold 4/24/08 for \$11.50

J.B. Walker 25.00 11/16/08

PAUL LAZERGES

45—The Gleaners

H. Funderlich 96

On the edge of some tall grass sprinkled with white and yellow flowers a girl stands with a sheaf of grass at her feet. A light red kerchief is bound around her bronzed face; she wears a white, woolly smock girded with a blue sash, and a short white cloak hangs down her back, fastened at the corners on her shoulders. Farther back in the landscape another girl stands amid the grass, and coming down a slope on the right is a distant figure with a bundle on her head.

Signed at the right, Paul Lazerges, 1888.

Height, 25 inches; width, 19 inches.

Pottet, Paris

100-1700

RAIMUNDO DE MADRAZO

46—A Love Song

E. Fischhof

E. Fischhof

In a garden, seated below the high pedestal of a statue, a lady is listening to the song of a lover, who rests his foot on the rung of a chair to support his guitar, as he stands gazing into her face. A dove-colored satin cloak lined with primrose is slung over his left shoulder and his companion's costume consists of a pink Pompadour robe, fastened low upon the breast and falling in voluminous folds on each side of a pearly-gray skirt.

Signed at the right, R. Madrazo.

Height, 29½ inches; width, 25 inches.

Madrazo remains of the brilliant group of Spanish-French painters which included Fortuny and Zamacoïs. His skill is revealed particularly in his exquisite rendering of delicately sumptuous fabrics.

C. RINALDI

375

47—A Good Story

E. Meston

A plump brother of the Carthusian order, with a black skull-cap over his silvery white hair, leans back his head and shows his teeth in a broad smile as he presses to his chest the book which has apparently suggested the merriment.

Signed at the upper right, C. Rinaldi, Firenze.

Height, 28 inches; width, 21 ½ inches.

7200
200
LUDWIG KNAUS

48—A Gypsy Mother

J. Outgus Agnew

In a leafy spot a gypsy woman sits with her baby at her breast. Her bare feet show below a dull green dress and a red drapery lies across her lap.

Signed at the left, L. Knaus, 1886.

Height, 30 inches; width, 23 inches.

“Knaus has the ability,” wrote Edmond About in 1855, “of satisfying everyone. The most incompetent eyes are attracted by his pictures, because they tell pleasant anecdotes; but they likewise fascinate the most jaded by perfect execution of detail.”

JOSEPH BAIL

1700

49—Drawing Water

Geo P. Blom

A cool light from the left pervades the interior, gleaming on objects of polished brass and softly illumining the fresh and dainty costumes of two women. The younger, in a creamy-white gown, stands with her hand upon a brass tap in the wall, from which she is filling her brass water bucket, gazing meanwhile at the other woman, who sits with her back towards us, the ends of her lawn cape falling over the back of the chair. Another brass bucket is held in the girl's left hand, and above the tap hang a brass strainer and ladle.

Signed at the left, Bail, Joseph.

Height, 28 inches; width, 23 inches.


Joseph Bail has unusual skill in the delineation of textures and in the rendering of softly lighted atmosphere, and secures a tone in his pictures that is at once piquant and refined.

Edw. M. M. M.

200

MAGNUS V. BAGGE

50—The Engadine



From an elevation we look down upon the Alpine valley with its stretches of velvet grass and pleasant animation of white houses and little church. On its left the pine forest slopes down to it, while on the farther side it is separated by a gorge from the neighboring mountains. Pine forests again clothe the base of these, and their remoter peaks are covered with snow.

Signed at the right, Mg. V. Bagge, 1874.

Height, 24 inches; length, 37 inches.

AURELIO TIRATELLI

H 225

51—Fighting Bulls

On a wild bit of plain with rocks and thistles, near a pool of water, a black and a drab bull are engaged in furious combat. Overhead is a dull gray sky streaked on the left with a distant downpour of rain.

Signed at the right, A. Tiratelli, Roma, 1889.

Height, 27 inches; length, 33 inches.

Tiratelli is fond of painting the buffaloes upon the Campagna, one of his examples of this subject being in the Civic Museum at Trieste.

6200

J. D. Cumin

JEAN BAPTISTE CAMILLE CORÔT

J. D. Cumin

52—Castle and Forest, Lombardy

11 July 56

See plate 17853

The outer wall and towers of a castle crown a small hill that rises on the far side of a sheet of water. To the left of the latter a ferry-boat lies end on to the bank and a woman sits in it, whose basket a man, standing on the ground with his hand against a tree, is lifting out for her. Near him a path winds through the tangle of rich grass between birch trees. Another building appears on the slope below the castle, and there are hills beyond with a warm, vapory horizon. Wreaths of gray clouds float in the pale blue sky.

Signed at the left, Corôt.

Height, 29 inches; length, 42 inches.

350

GILBERT MUNGER

E. Arlington
53—Landscape: Near Franchard

A pond, with birch and willows on the left and its gray water cut up by strips of rushy ground, fills the left of the foreground, the remainder being occupied by rough, grassy ground. Here, from underneath a group of oak trees, two cows, a red one and a white one, are approaching to drink. Farther back is a stretch of gray, hummocky meadow, bounded by an irregular line of willow trees, which are outlined against a warm horizon, passing above to faint blue.

Signed at the left, Gilbert Munger.

Height, 28½ inches; length, 36 inches.

7200
200
ROSA BONHEUR

54—A Normandy Horse

Geo P Blom

A white cart-horse of the Normandy breed, with a halter on his clever little head, stands sideways before a gray wall, facing to the right. A tuft of straw decorates his tail and mane and over his back hangs a folded drab cloth with barred lines of blue and a brown border.

Signed at the right, Rosa Bonheur, 1866.

Height, 28 inches; length, 37 inches.

Rosa Bonheur's pictures reveal "great anatomical knowledge, dexterous technique, and charmingly seductive coloring."

Jedisco Pruned

ADRIEN LOUIS DEMONT

500.

55—Sunset on the Coast



Along the sand-dunes, growing drab in the gathering shadows, two figures are hurrying. Beyond them two boats are drawn up on the edge of the water, and farther to the right are two more in the shallow surf. The sea is greenish blue in the hollows, tinged with rose on its surface, and flashing with drips of deeper rose as it reflects the crimson glow of the sun, which sinks through vapor into a bed of dull dove-color. Higher up are diagonal strata of rose and creamy clouds, mounting to cooler blue and white at the zenith.

Signed at the left, Adrien Demont.

Height, 28 inches; length, 44½ inches.

Since he gained a third class medal in 1879 Demont has received many honors, terminating in a gold medal at the recent Exposition in Paris.



475
295
JOSEPH BAIL

L. H. Kraushaar

56—Marmiton avec Son Chien

A boy in white apron and scarlet jersey, black-patched on the elbow, sits before a chopping block, on which rests a brass pan on a trivet. He is brandishing his white cap at a drab-colored mastiff, as if to keep it at a distance. Behind the boy on a wooden cupboard crouches a cat with glaring green eyes. Among the articles on the floor are a polished brass lid, two ladles, and a bottle.

Signed at the left, Bail, Joseph.

Height, 28½ inches; length, 39 inches.

This clever painter of still-life and genre gained a silver medal at the Universal Exposition of 1889.

JULES DUPRÉ

57—Sunset

There is menace in the sunset, dull smoky clouds and a sun sinking red in pale purple haze. Gloom enshrouds the meadow, which is harshly cut into by the windings of a reedy stream. Dimly visible in the middle distance are a shepherd and his flock; a line of hedge with trees at intervals stretches across the picture and beyond it low hills lie on the horizon.

Signed at the right, Jules Dupré.

Height, 28½ inches; length, 36 inches.

Dupré rarely missed his evening walk and the sunset hour was the one most in tune with his passionate, romantic nature. He rejoiced in the commotion of the sky, in the wild solitude of the landscape, reveling in the contrast of glowing red and darkest shadows. Victor Hugo is his literary counterpart.

4100.
CONSTANT TROYON

58—Cow and Dog

*J. Moley.
for E. B. Warren*
Facing to the left, in front of a background of dull foliage, stands a black cow with white markings above the tail, on the chest and belly, and on the front fetlocks. To its right a little in advance is a white and tan dog. *Phil*

Signed at the right, Vente Troyon.

 Height, 25½ inches; length, 35 inches.

“Troyon’s works for a long time,” writes Muther, “were held by amateurs to be wanting in finish. They did not acknowledge to themselves that ‘finish’ in artistic creations is, after all, only a work of patience, rather industrial than artistic, and at bottom invented for the purpose of enticing half-trained connoisseurs.” No painter of cattle has ever seized the significance of these heavy masses of flesh, with their strong color and ponderous outlines, as he has done. “Troyon is no poet, but a master painter of strength and classic genius, as healthy as he is splendid in color.”

W. KNOLL

A. Stearns

59—River and Mountains

In the foreground a torrent of greenish-white snow-water swirls around the stones. It is dyed wine color in parts by the reflection of the rosy warmth in the sky, which glows upon the crags and peaks of the surrounding ranges of mountains, some of which are lightly spread with snow.

Signed at the left, W. Knoll /73.

Height, 30 inches; length, 43 inches.

f 1503

25-

WILLIAM BRADFORD

60—A Polar Expedition

Thomas F. Walsh

Underneath a cliff of icebergs, that are silvery white and blue and yellowish green in the light parts and purple in the distant shadows, a three-masted vessel is fast in the ice. The latter extends to the front of the picture, heaped in places with broken ice-rock. Towards the right a group of men are busy around a pile of barrels and other supplies. Two boats lie near, and another boat with four figures appears farther back; while near the bow of the ship some men are handling a long rope.

Signed at the right, Wm. Bradford, N. Y.

Height, 30 inches; length, 48 inches.

Bradford was an admirable painter and his seven voyages to the Arctic regions resulted in a series of pictures that suggest with remarkable vividness the character of the Far North.

G. RUGER DONOHO

275

61—On the Coast of Egypt

J. F. Malah

Across the picture extends the sea, deep blue in color, with racing white-caps and, nearer in, a flounder of white foam and then a slide of shallow curdle along the sand. The sky is a delicate pale blue with rosy vapor.

Signed at the right, Ruger Donoho.

Height, 30 inches; length, 50 inches.

3800

TITO LESSI

62—Interior of a Public Library at Florence

R.S. Jones

The long room with a vaulted ceiling, decorated with carved and colored ornament, terminates in a high square-topped window. Along the left side are books in cases behind wire screens; a gallery supported upon consoles running the full length, communicating with the upper shelves. Tables covered with books are ranged along the marble pavement. At the nearest table sit two gentlemen, one in dull orange coat with his chin resting on his hand as he reads, while the other, in a crimson coat ornamented with gold embroidery, leans back in his chair with a book. At the next table a man in black, with white bands at the neck, stoops over two others who are examining a volume.

Signed at the left, Tito Lessi, Paris, 1889.

Height, 35 inches; length, 37 inches.

Lessi's knowledge of drawing, learned from Ciceri, his skill in architectural perspective, and his brilliant treatment of textures are admirably illustrated in this picture. It has, too, a fine sobriety of rich color; and the quiet atmosphere which envelopes the figures has been felt and rendered in so truly artistic a manner, that the canvas is not only an exceptionally good example of this painter but a very fine picture.

FRANZ LENBACH

63—Pope Leo XIII.

H. Schaus

The white-robed figure is seen in profile as far as the waist against a brownish-gold background. A white skull cap covers the spare, lean head; the nose is curved, the under lip projecting, and the brown eye has a piercing directness. A short cape falls over the cassock.

Signed at the top on the right, F. Lenbach.

Height, 33 inches; width, 25 inches.

The greatness of Lenbach as a portrait-painter consists, primarily, in his power of comprehending the psychological qualities of his subject and in the fearless veracity with which he records his observations. He never defers to Academic tradition or to popular fancy, he paints men and women as it seems to him they are.

10,000.
10,000
N. V. DIAZ DE LA PEÑA

E. Masserman
64—The Awakening of Love

365 67 (Tebasco 2)

Two little loves are whispering into the ears of a young girl who sits upon a bank beneath a dark bough, the creamy softness of her nude form showing against a rose-colored drapery and deep blue sky. Her feet are crossed and her left elbow is supported on her knee, the head resting upon the hand, while the right arm droops down to the seat.

Signed at the left, N. Diaz 63.

Height, 39½ inches; length, 32 inches.

During the days of his early struggles Diaz painted figure subjects, founding his style on a blending of Prudhon and Correggio; borrowing from the former the short noses and almond eyes of his faces and from the latter the softening of outlines with sensuous light and atmosphere. In later life he recurred to these figure subjects as mediums for the expression of light and color, and introduced figures as brilliant spots into his landscapes. The picture in this collection was probably one of those highly finished studies which he kept by him as models for the occasional figures.

JULES WORMS

725

65—A Stolen Kiss

J. L. Heermann

In a narrow, tortuous street in some Spanish city a girl leans down her arm through the iron bars of an upper window, while her lover, standing on the shoulders of a man who has planted himself back to the wall, reaches up to kiss her hand. On the street lie two guitars, a hat, and a blunderbuss.

Signed at the right, J. Worms.

Height, 31½ inches; width, 21 inches.

25-225

J. V. CARSTENS

66—A Sporting Monk

Chas Pfizer

A monk in brown habit, with the hood drawn over his head, carrying a cross-bow has overtaken the quarry which he has shot. He is looking down at a wood grouse, that is lying in the long grass at the foot of a beech tree. In the distance upon a hill appears the roof of a monastery.

Signed at the left, J. V. Carstens, München.

Height, 31½ inches; width, 23½ inches.

575-
C. RINALDI

67—Grandmother's Darling

My Grandmother

An old woman with red kerchief over her white hair clasps her arms round the body of a child, that has thrown itself upon her breast, and smiles down at a little girl who is trying to disengage the other child's arm from the grandmother's shoulder.

Signed at the upper right, C. Rinaldi.

Height, 36 inches; width, 27 inches.

13000.

ADOLF SCHREYER

68—Arabs Crossing a Stream

G F Blandy

A party of five mounted Arabs have reached a stream, and the white horse of the foremost, who is conspicuous in red jacket and fez, has just stepped into the water. A horseman on the left, who has his back towards the front of the picture, wears a white burnoose over a yellow jacket and rides a gray steed with blue and gold saddle cloths and red trappings suspended from the pommel. Rocky ground rises behind the group and on the right is the distant view of a city.

Signed at the left, Ad. Schreyer.

Height, 35 inches; length, 46½ inches.

Schreyer invested his Oriental subjects with a charming elegance of feeling. In them his knowledge of the horse is directed to rendering the graceful action and springing movement of the Arab steed, and he makes these animated groups contribute to a bouquet of color, enveloped in a tender bloom of atmosphere.

1400

MAGNUS V. BAGGE

69—A Norwegian Lake

M. V. Bagge

On a rocky slope in the foreground a stag stands outlined against the sheet of water which is lighted by the misty orb of the sun, that hangs low in the sky surrounded by a rosy aurora, yellow on its outer ring. In the distance rise pink and dove-gray peaks, with ragged clouds like spray around their bases.

Signed at the right, Magnus V. Bagge, 1874.

Height, 33½ inches; length, 50 inches.

700.
J. P. DAVIS

70—Portrait of Lafayette

J. Pulitzer

The gentleman is seen as far as the knees, sitting nearly in profile in a crimson-backed chair, behind which is a drab background with an arch on the left, showing a tree and houses under a sunset sky. He wears an olive brown coat with roll-over collar, a white stock, and a cream-colored waistcoat, unbuttoned at the top, and holds in his hand the Declaration of Independence.

Signed at the left, J. P. Davis pinxit.

Height, 45 inches; width, 34½ inches.

Adligman, Paris

WILLIAM H. BEARD, N.A.

225

71—Worn Out

Dr. W. H. Beard

A toothless old man sits on his doorstep, holding a dilapidated shoe, while his toes project from a hole in his sock. Beside the corner of the rickety shanty stands a bow-kneed horse—a bag of loose skin and sharp bones.

Signed at the left, W. H. Beard /75.

Height, 36 inches; length, 48 inches.

William H. Beard has been characterized as a survival of the age of Dutch painting when satire and art went hand in hand, for his sly humor was accompanied by very skilful craftsmanship.

425-

HUGO KAUFFMANN

72—A Village Auction

J L Hermann

The auctioneer stands in the shadow of a roofed recess before a long table, at the end of which sits the widow, holding a white jug on her lap, while villagers are grouped around. To her right is the auctioneer's clerk, and at her feet baskets of crockery and other objects, including a doll. Disposed about the yard stand pieces of furniture, which people are examining, and in the shadow of a sideboard an old man sits poring over the books which lie in and around a basket.

Signed at the right, Hugo Kauffmann.

Height, 38 inches; length, 51½ inches.

875

HENDRIK SIEMIRADZKI

73—The Sword Dance

H. Siegel

On a semicircular exedra of white marble, beneath the shade of a vine-trellised pergola, lounge a number of Græco-Roman gentlemen of the Empire watching the movements of a nude dancer, who poses upon a long strip of carpet bristling with sword blades set point upwards. The girls are accompanying her dance upon instruments and her blue drapery lies upon a bench under an olive tree on the left. The scene is taking place on a terrace overlooking the blue sea, which is bounded in the distance by a curving coast of warm, pink rocks.

Signed at the left, H. Siemiradzki, Roma, 1887.

Height, 31 inches; length, 61 inches.

Siemiradzki was one of the most talented of the Russian painters who, fired by the success of Bulwer Lytton's "The Fall of Pompeii," threw themselves into representations of Greek and Roman antiquity.

JOHAN H. L. DE HAAS

74—Cows and Landscape

J. H. L. de Haas

The pasture, sprinkled with cows, stretches beneath a cool, clear sky with gray tufts of cloud floating in the pale blue. In the foreground a white and dun cow is feeding on the scanty herbage, and behind her, partly hidden, stands a black one with white markings. Farther back on the left are a few trees and longer grass, on the edge of which another black cow extends towards us its white face. On the right of the foreground are a little pool and posts and rails, beyond which the meadow extends to a distant herd of cattle and some trees.

Signed at the right, J. H. L. de Haas.

Height, 45 inches; length, 59 inches.

De Haas is one of the realists of modern Dutch painting whose pictures, as Muther says, are "characterized by a dignity resulting from good traditions, a quiet mood of contemplation, occasionally verging on narrowness, a dark, warm, and almost sombre tone, singular taste and purity, and a certain repose and kindliness of feeling."

D. RIDGWAY KNIGHT

1750

75—Washerwomen at Poissy

J F Malesh

Along the edge of the river are ranged a number of girls, engaged in washing linen, while at the end of the line a girl is settling a basket upon the back of an old woman. In midstream is the ferryboat, in which a man stands with a punt pole, and near the landing stage on the opposite side are trees, which continue along the bank of the river to a town in the distance.

Signed at the left, D. R. Knight, 1875.

Height, 34½ inches; length, 50 inches.

1450
1450
ANDREAS ACHENBACH

76—Landscape and River

J L Heinenman

The background of pine trees shows dark against a lurid gray sky, which clears towards the right, its white light being reflected on the ripples of the river that runs swiftly round the bend in its channel. A log is floating in the water and other fallen tree-stems strew the foreground, to the right of which is a corduroy road, on which the figure of a man appears.

Signed at the left, A. Achenbach.

Height, 39 inches; length, 57 inches.

Achenbach was one of the first of the German landscape painters to feel the influence of realism. "He appears," as Muther says, "as a *maître-peintre*, a man of cool, exact talent with a clear and sober vision." While his landscapes are lacking in inspiration, they possess technical qualities of a high order; he renders with remarkable fidelity the outward forms of nature, though he may sometimes miss its spirit.

HERMAN CORRODI

J. Artzies Jr.

77—New Bridge in Constantinople

The bridge extends straight back from the front of the picture, with balustrade on each side and raised stone sidewalks above the flagged roadway. The scene is animated with figures; a donkey with a bundle on its back between the panniers is approaching, and on the right a woman holds her child upon the top of the balustrade, watching the boats that are clustered or dotted over the water. At the end of the bridge are low houses with tiled roof and beyond them rises up the city's pyramid of buildings, interspersed with domes and minarets.

Signed at the left, H. Corrodi, Roma.

Height, 33½ inches; length, 65 inches.

000 2000
CHARLES LOUIS MÜLLER

F. Tullman Jr.

78—Scene at the Conciergerie Prison during the
Roll-call of the Last Victims of the Reign
of Terror, 9th Thermidor, 1793

In the dull-lighted prison-hall a number of prisoners are grouped, sitting or standing in attitudes of terror or of resignation around the grated entrance, where an officer in the uniform of the Directory reads off the roll of names of the day's victims. In the street outside a lady in white looks back at her late companions as she is being hurried off by the guards. Prominent among the figures in the hall is a man, apparently an official, who holds a pencil and paper on his knee as he sits with his head on his hand, as if dazed with the horror of the scene. In contrast with his emotion is the callous indifference of a brutal-looking keeper who sits by the gate.

Signed at the left, Cs. Ls. Müller.

Height, 50½ inches; length, 93½ inches.

From the sale of the John Taylor Johnston Collection, New York,
1876. *Sold for \$40,000.00*

From Fernand Robert, Paris, 1897.

The picture includes portraits of the following: André-Marie Chénier, the poet; Mademoiselle de Coigny; Dr. St. Simon, Bishop of Agde; the Princess of Manoco; Countess of Narbonne Pelét; Marquis of Roquelaure; J. A. Roucher, the writer; Madame Sabine de Viriville; Rougeot de Montcrif; Marquis of Montalembert; Princess of Chinay; the Recorder of the Revolutionary Tribunal; Mademoiselle Leroy, actress of the Comédie Française; Marchioness of Colbert de Maulévriers; M. Amanne, his wife and daughter; and A. Leguay, captain of the 22d Regiment of Chasseurs-à-cheval.

Relating to Charles Müller's famous painting, "Scene at the Conciergerie Prison during the Roll-call of the Last Victims of the Reign of Terror, 9th Thermidor, 1793," André-Marie Chénier, the poet, is represented as sitting in the centre of the Conciergerie Prison among a number of other condemned, and as composing the following poem :

"Comme un dernier rayon, comme un dernier zéphire
Anime la fin d'un beau jour,
Au pied de l'échafaud j'essaie encore ma lyre.
Peut-être, est-ce bientôt mon tour,
Peut-être, avant que l'heure, en cercle promenée,
Ait posé sur l'émail brillant,
Dans les soixante pas où sa route est bornée,
Son pied sonore et vigilant,
Le sommeil du tombeau pressera mes paupières;
Avant que de ces deux moitiés
Ce vers, que je commence, ait atteint la dernière,
Peut-être en ces murs effrayés
Le messager de mort, noir recruteur des ombres,
Escorté d'infames soldats,
Remplira de mon nom ces longs corridors sombres . . ."

Chénier was about completing the above poem when the voice of the executioner echoed the name of Chénier.

Emile Robert Paris

ALBERT BAUR

Alb. Baur
79—Marauders in the Thirty Years' War

425
Three soldiers of the army of the Emperor, engaged in looting, have come upon something behind a curtain which arouses their interest and merriment. One of them has chickens trailing from his hand, another a bunch of onions on his halberd, while upon the floor lie apples, wood, and a blue and gray jug.

Signed at the top on the left, Alb. Bauer, We /74.

Height, 65½ inches; width, 38 inches.

3550
3550.
ÉMILE RENOUF

80—"Last Repair, My Poor Friend!"

G P Blorr

An old fisherman, kneeling upon the beach beside a boat, pauses in the work of mending it to look straight before him. He has his arms upon the gunwale, with one hand holding a hammer and in the other a patch of wood, from which a long nail projects. Behind the boat the gray-blue sea is curling over the flat shore in long, low turn-overs of white foam.

Signed at the right, E. Renouf /79.

Height, 56 inches; length, 81 inches.

From the Mary Jane Morgan Collection. *f. 5. X 5 X*

Mrs Morgan's Coll

HANS MAKART

576

81—"A Midsummer Night's Dream"

E. Brandeis.

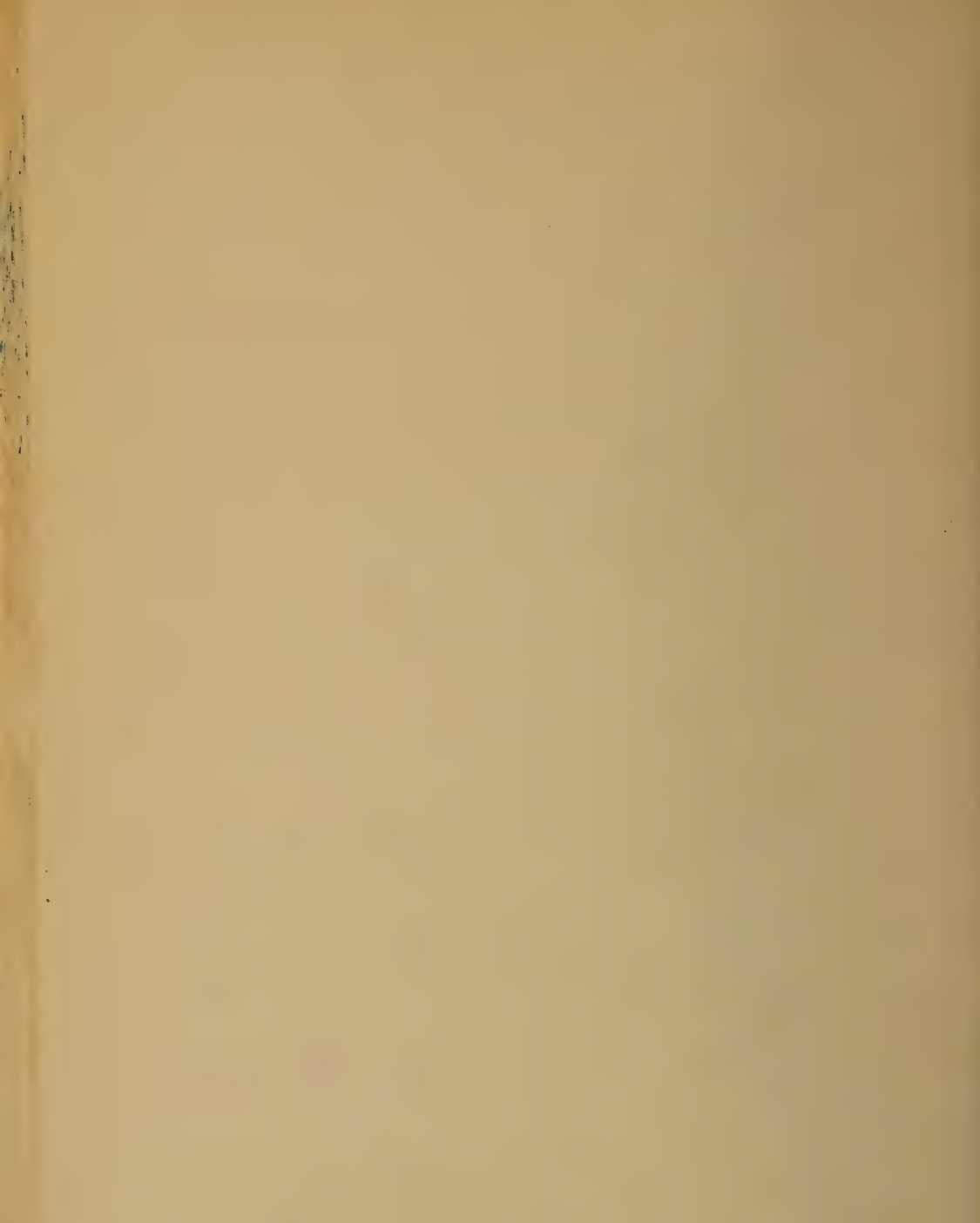
Amidst the luxuriant foliage of a garden, in which cypress trees and rock pines cast their dark silhouettes against a greenish-blue sky twinkling with stars, on a couch improvised upon a stone ledge from under which flows water into a basin surrounded by ferns and garlands of luscious fruit, two lovers are reposing, while two loves hover above them. Bottom sits up, and the girl, as she lies, leans towards him. Near a balustrade on the right is a group of figures, one with a lantern peering down to the ground below the terrace, while a woman, crouching beside a man, looks over the edge of the masonry. Close to her is a chattering monkey.

Signed at the right, Hans Makart, 1868.

Height, 74 inches; length, 112 inches.

Not a great draughtsman, but a brilliant colorist, Hans Makart was, as Muther says, an inspired painter, whose merit it was to have announced to the Germans afresh in an overwhelming style that revelation of color which had been forgotten since the Venetians and Rubens.

112. 280. 00



SECOND AND LAST EVENING'S SALE

WEDNESDAY, APRIL SECOND

AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

BEGINNING PROMPTLY AT 8.30 O'CLOCK

EUGÈNE JOSEPH VERBOECKHOVEN

82—Goat and Calf

225.00

A white goat with black head and neck is shown in profile with its head craned forward. Behind it and a little to the right lies a dun calf.

Signed at the left, Eugène Verboeckhoven, 1839.

Height, $4\frac{1}{2}$ inches ; length, $5\frac{1}{2}$ inches.

5322 Sold for \$100.00
Bt. Co. 10.13.14 Cat. 150-151

1450

CHARLES JACQUE

83—Poultry

Mrs. A. Robinson

Among the buff and brown straw a white hen stands a little in front of a dark black rooster with bold neck feathers.

Signed at the right, Ch. Jacque.

Height, 3 inches; length, 4½ inches.

For Jacque poultry had a special fascination. When he was poor he had lived with them in his lodgings, and when he became rich their quarters are said to have covered more space than his own house. He wrote a book about them and introduced them into pictures, with an equal regard for realism and for beauty of pictorial effect.

CARL KRONBERGER

84—Head of an Old Woman

f425

Do MR Bea

An old lady sits with her head a little to the left looking up at us as, with her hands crossed upon her lap, she holds a little book. She wears a plum-colored silk dress edged with light brown fur, and a silk kerchief under it fastened at the throat with a brooch, while her cap is of black lace and net over a wire framework.

Signed at the upper left, C. Kronberger.

Height, 7 inches ; width, 5 inches.

200
GIACOMO FAVRETTO

85—Trimming the Vines

Dr M R Peck

An Italian peasant-girl is trimming the vine which straggles over a sunny white wall, against which are also set some rabbit hutches. By her side is a large basket with a board across it on which rests a plate with a bunch of grapes.

Signed at the right, G. Favretto.

Height, $8\frac{1}{2}$ inches ; width, $5\frac{1}{2}$ inches.

Favretto's soft rich painting was that of a colorist of distinction ; always tasteful, exquisite in tone and light, and appetizing in technique.—MUTHER.

JEAN LOUIS ERNEST MEISSONIER

86—Papa Pierre

1450
R. S. Jones

An old man carrying a flat basket on his arm looks over his left shoulder as he walks along. He wears an open blue waistcoat and brown breeches, suspended by a scarlet belt.

Signed at the right, **EM**

Height, $6\frac{1}{2}$ inches ; width, 4 inches.

The genius for the infinitely small has never been carried further than by Meissonier,—MUTHER.

5000. +600
AUGUST VON PETTENKOFEN

87—A Market in Hungary

J. Pulitzer

A dealer in crockery has disposed his wares upon the ground among straw and is offering them to the peasants who are gathered round. A similar group appears a little farther back and to the right of it two horses stand loose beside a wagon. Booths and houses show beyond, and the open space is bounded by a long building with pigeons resting on its roof.

Signed at the right, Pettenkofen.

Height, 5 inches; length, 9 inches.

W. H. Stewart Collection, New York, 1898.

Sold for \$ RMS.

Pettenkofen spent his summers in the little town of Spolnok on the Theiss to the east of Pesth, wandering among the whitewashed houses and the dealers' booths, studying the people as they worked or rested for their meals. He was not concerned with character or with particular incidents, but viewed the life in its quiet animation, satisfied to depict each scene in its simple general manifestation of picturesque action. And a special feature of his pictures is their tender, dreamy, lyrical quality expressed in a delicate harmony of color.

MEYER VON BREMEN

88—Field Flowers

A little girl, turning her head over her right shoulder to look at us, holds an armful of flowers, her blue apron being gathered up to form a pocket for them. Behind her are trunks of trees and foliage with a glimpse of light blue sky in the top of the picture.

Signed at the right, Meyer von Bremen, 1886.

Height, 9½ inches ; width, 7 inches.

7 mks / ~~10~~ a.sxx 10/13

M.K 5366 cont. E. Schute

12/20/86 WXX -

100

1/1000

J. E. Heimerdinger

2025
+2025
JEHAN GEORGES VIBERT

89—After the Masquerade

J. G. Vibert

At the foot of an oak staircase in a chamber with timbered ceiling and tapestried walls stands a table, covered with the remains of a repast. Near it is a man in crimson doublet and breeches and felt feathered hat drawing his sword, while an old man backs up against the wall trying to reach the bolt of the door and a woman in front of him grasps a stick and shakes her fist at the masquerader.

Signed at the right, J. G. Vibert.

Height, 10½ inches, length, 15 inches.

Vibert is one of the modern "Little Masters" influenced by Meissonier, who has won reputation for his daintily painted costume subjects.

Comte Robert, Paris 1889

MAX SCHÖDL

225

90—Still Life

We Benjamin

On a table covered with a dull crimson cloth, with a green, drab, red, and blue drapery bunched on the left of it, stand several objects of Oriental art. They include a Chinese jar with pictured decoration set in panels; a tall vase of citron color ornamented with foliage design and having a blue band round the shoulder; a little ivory carving and a bronze.

Signed at the upper right, Max Schödl, 1887.

Height, 10 inches ; width, 7½ inches.

Schödl 1887

925.
ÉTIENNE PROSPER BERNE-BELLECOUR

91—Sentinels

Dr M R Peck

In a dreary level meadow an infantry soldier, in blue uniform and white gaiters, stands sideways, resting upon his grounded rifle in which the bayonet is fixed. Beyond him another sentinel faces us, also standing at ease.

Signed at the left, É. Berne-Bellecour.

Height, 10½ inches ; width, 6½ inches.

Berne-Bellecour was a member of the Artists' Brigade during the siege of Paris and participated in the battle of Malmaison, which he afterwards represented in a large picture with minute accuracy of detail. This accuracy, mingled with spirit and character, renders his studies of the soldier valuable bits of military portraiture.

MARTIN RICO

1025

92—Venice

H. J. Christman

On the right of the narrow canal is a gray building with a series of arches and columns applied to the upper story, and a buff awning extending over the doorway on the step of which sit a woman and child. Beyond this building is a high one rising with several gabled roofs, and at this point the water is spanned by a flat-arched bridge, through which appear an approaching gondola and distant houses.

Signed at the right, Rico.

Height, 11½ inches; width, 6½ inches.

Rico was for a long time with Fortuny in Italy, and his pictures also have the sparkle and zest of champagne. But, for all their piquancy, they are broader in treatment than his compatriot's, being marked by an intensity of light and delicacy of atmosphere. He is especially fond of depicting the lazy, lambent brilliance of noonday sunshine.

4 in Sale of Midwest Inst., Oct 18, 1945
In the collection of the

625.
AUGUST VON PETTENKOFEN

93—Les Amoureux

M. Knoedler & Co.

On opposite sides of a wall two lovers are leaning across to kiss each other. The one in full view wears a white robe with long looped sleeves, and a dark blue sleeveless jacket, while the bust of the other is clad in a yellow jacket with similar white robe. On the ground stands a red earthenware pitcher, beside which lies another.

Signed at the left, Pettenkofen.

Height, 10 inches; width, 8 inches.

M. A. Dreyfus Collection, Paris, 1889.

See m. XXX

Pettenkofen spends his summers in Hungary and paints the peasants or the inhabitants of the little towns at their toil or in their moments of relaxation. His pictures are very simple and unaffected in subject, records of some picturesque action rather than of character, and distinguished by a delicate tonality of color.

JOSÉ BENLLIURE

4775

94—A Cardinal

J. Benlliure

On his seat within the sanctuary an old cardinal reclines, with his head bowed, his hands upon the arms of the chair, and his feet resting on a crimson cushion. Beside him stands a tall lighted taper and close by is seen a corner of the altar draped in purple. Farther back in the scene peasants are kneeling, and beyond them are the railings of the screen.

Signed at the right, J. Benlliure.

Height, 12½ inches; width, 8 inches.

Benlliure's large canvas "A Vision in the Colosseum" made a great sensation in the Munich Exhibition of 1883; but his admirable skill is more agreeably shown in his little pictures, which give him worthy rank among the followers of Fortuny.

525.
I. LAUPHEIMER

95—A Flirtation

R. S. Jones

In a recess, formed by a wall with roses climbing over it, sits a girl, resting her left elbow upon a table and holding a blue jug upon her apron. She turns smiling towards a gentleman in dull purple satin coat and white peruke who leans his hands upon a cane and smiles at her. A glass stands before him on the table and his three-cornered hat lies upon a barrel to the left.

Signed at the right, I. Laupheimer /84.

Height, 9½ inches ; length, 10 inches.

W. LÖWITH

900

96--The Connoisseurs

R. S. Jones

A party of connoisseurs is visiting a studio and the painter, in long blue coat, stands at the left of his picture, pointing out its features. One of the party examines the canvas at close range through his eyeglass, while another sits at some distance, leaning back in his chair in a critical attitude. On the left of the foreground are piled some properties, including an image of the Madonna and a blue and rose colored Chinese jar.

Signed at the right, W. Löwith, 1890.

Height, 9 inches ; length, 12 inches.

GABRIEL MAX

97—A Girl's Head

A. Nelson

The face of a girl looks out of the picture with a searching expression in the large brown eyes. Her soft flaxen hair falls in loose curls on to her shoulders, over a pink dress which is shaped in a curve around the neck.

Signed at the right, G. Max.

Height, 12½ inches ; width, 9½ inches.

Gabriel Max is one of the strongest and most original of the Munich artists. Especially has he chosen for his themes some phase of girl or womanhood subjected to torture, or the visionary look of the face under spiritualistic or hypnotic influence. Even when he paints, as in this case, a simple head, he gives to its expression something of the bitter-sweet, of a sort of mysterious, ensnaring blend of sweetness and sadness.

M.K. 5733 11/15/89 1 x x.

Das J. Hall M.K.s a. n. x. x. Apr 29/1907.

150-

UNKNOWN

I Oatprie Angel

98—A Copy after Fra Angelico

On a circular gilded metal panel is a group of angels, each resting her foot upon a cloud. Their robes, pale blue, rose, or plum-colored, are spangled with gold stars, and the figures at the back stand in a row blowing long trumpets.

Diameter, 13 inches.

150 ✓

UNKNOWN

J. Ortiguis agent

99—A Copy after Fra Angelico

On a circular gilded metal panel stands a group of angels; the one in the foreground robed in dull purple, the others in rose or blue.

Diameter, 13 inches.

JEAN LOUIS ERNEST MEISSONIER

100—The Philosopher

J. A. Hoagland

A brown-bearded man, in black skull-cap and crimson velvet robe with full sleeves, leans back in an oak chair, resting his head upon his hand and studying a parchment. On the green velvet table cover in front of him lie parchments and books, one of the latter having clasps, another strings. Behind the table stands a reading desk, holding a volume bound in crimson levant with gold tooling.

Signed at the left, *Meissonier*, 1880.

Height, 12½ inches ; length, 15¼ inches.

Meissonier's superiority to other French painters of manners and costumes of the eighteenth century consists not only in the fidelity to nature with which he renders the figures, but in the complete unity of effect that he gives to the figure and its surroundings. He used to arrange the scene in his own house or studio and from the first saw the picture as a whole, and not as an aggregation of effects gathered piecemeal. Hence the picture has a completeness of realistic truth to nature which gives a peculiar *cachet* to his works.

Ades. Paris 1897.

50-

BENES KNÜPFER

101—A Sea Nymph

A. Nelson

On a ledge of rock, over which a blue drapery is spread, a nude woman lies; a wall of rocks towering above her and the green sea breaking in spray around her.

Height, 14 inches ; width, 10 inches.

ÉTIENNE PROSPER BERNE-BELLECOUR

102—The Trooper's Story

Dr. M. R. Puck

An officer in blue tunic and red cap and breeches leans forward with his hand on the neck of his bay charger as he sits listening to a trooper in steel and brass helmet who stands by his side. The latter rests one hand on the officer's holster while he points over his right shoulder with the other. At a little distance back, towards the right, two other soldiers are standing, and beyond them appear a stack and cottage, enclosed by a hedge and sheltered by trees.

Signed at the left, E. Berne-Bellecour, 1899.

Height, 16 inches ; length, 22½ inches.

Delucco Press

750-
A. A. LESREL

103—The Halberdier

A. Lesrel

In a corridor with vaulted roof supported on Byzantine columns and with a staircase leading up on the right the man stands, holding at arm's length his halberd, grounded upon the floor, his left hand on his hip. The uniform consists of a red cap, a white silk jerkin with a very short jacket of amber damask, and bi-colored hose of scarlet and dull yellow.

Signed at the right on the base of a column, A. Lesrel, 1873.

Height, 17½ inches ; width, 11½ inches.

Ed Church

CHARLES FRANÇOIS DAUBIGNY

660

104—Summer

*4 (ver)
2297*

*429 red
in pencil in front of 4*

The river, scattered with beds of lilies, winds between indented banks, the right one sloping up with grass to where a woman sits near a dun cow, watching a man who stands in a boat fishing. On the left bank grow poplars in front of other trees, and a dark belt of foliage stretches across the distant horizon. Above the creamy rose of the lower sky, gray clouds dapple the faint blue.

Signed at the right, Daubigny, 1871.

Height, 13 inches ; length, 22 inches.

Daubigny excelled in rendering the delicate, vaporous air and the quiet hush upon water and meadows, at the twilight hour—and without any touch of sadness. The feeling of his pictures is gladsome as well as restful, full of the happy, simple, *naïveté* of a child.

L. P. Barry 97

N^o 216

Sever

1885

auxx

75-

SALOMON CORRODI

105—Bay of Naples

A. Pagustecker
Water Color

Vesuvius shows against the horizon and from the distance the blue water of the Bay of Naples, dotted with sails, extends to the front of the picture, where it is bordered on the right by a terrace walk. This skirts a high wall overhung with trees and is edged on the water's side by a parapet, leading on to a stone archway, where two monks are standing. At intervals along the walk are stone benches.

Signed at the right, S. Corrodi, Rom.

Height, 13 inches ; length, 20 inches.

E. D. Church 4500

N. V. DIAZ DE LA PEÑA # 450

106—Fontainebleau Forest

(246)

8467341

13V86 19533

The long glade is bordered by beech and oak, the light shining upon the distant trees and upon some white tree stems on the right, falling also in a flash of glow upon the grass. Near the foreground, beside a bowlder, is a little hollow filled with water that reflects the gray of the sky.

Signed at the left, N. Diaz /72.

Height, 17 inches ; length, 21 inches.

Diaz often accosted a visitor with the inquiry, "Would you like to see my latest tree stems?" He loved to paint the light upon their smooth or wrinkled surfaces; to paint it also percolating through their canopy of foliage, or frisking in unexpected freedom upon the green-sward. Light was his constant theme, on which he found endless variations in the recesses of the forest.

B. C. Davis & Co.

1250.
JEAN FRANÇOIS MILLET

107—The Washerwoman

J. Pulitzer
Chalk Drawing

Standing in front of a chimney in which hangs a caldron, a peasant woman is pouring liquid into a large tub, through a cloth strained over its top. The tub is supported on trestles, and underneath it is a smaller one into which the liquid is flowing.

Signed at the right, J. F. Millet.

Height, 17 inches ; width, 12½ inches.

Millet takes rank among the few really great draughtsmen of all time, and his command of line and mastery of expression are exhibited supremely in the inspired authority of the few strokes that compose his etchings and drawings.

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Coll. Atg'e

THÉODORE ROUSSEAU

5300

E. D. Church

108—Sunset after Rain

2. A. 1000
2283
Aug 18 Road

Overhung with purple-drab clouds, the sunset is streaked with layers of cream and blood red against which show a dark wall of trees and the silhouettes of two higher clumps. The latter grow on opposite sides of a raised road along which a man is approaching. To each hand is a stretch of water, the one on the right shining like burnished copper; and in the foreground are tufts of bright green reflection.

Signed at the left, Th. Rousseau.

Height, 11½ inches; length, 15 inches.

Rousseau's deep and powerful reverence for nature, which grew in time into a kind of nature worship, led him to most minute study of her forms and phases. This represented the active attitude of his mind in presence of nature: for the rest he passively surrendered himself, losing all thought of personal sentiment in the complete absorption of his soul into the subject before him. Hence the grandeur of the poetic suggestion in his pictures—a suggestion straight from nature and altogether of nature, comprehensive and infinitely convincing.

J. P. Avery

2000.
109—Ram's Head

ROSA BONHEUR

G. P. Blom

Pastel

The head is seen full front, with a blue shadow on the right of its muzzle and a warm glow illumining the other cheek and glancing on the fine, curling horns.

Signed at the left, Rosa Bonheur.

Height, 18 inches; width, 14½ inches.

Not only did Rosa Bonheur know her beasts thoroughly and depict them with unerring fidelity, but she imparted to her drawing a largeness of style that raised it far above the ordinary.

Rosa Bonheur

JEAN BAPTISTE CAMILLE CORÔT

6950

M. Knoedler & Co

110—Avenue of Trees

*on a label
on the front 4'13" 6' Allen passage in figure
#60x445
height 24 in. 17033 n.131*

The avenue leads back from the front of the picture, flecked with sunshine and shadow, while the light plays softly also on the birch stems. Some of the trees on the right lean over the path, and beyond the border of grass on the left runs a wall, on the inside of which is another row of trees. Down the pathway comes a woman with a little child.

Signed at the left, Corot.

Height, 24 inches ; width, 18 inches.

Corot is the "sweet singer" of the Barbizon group, reproducing the sweetness of his own disposition in his choice of gentle subjects and in the tender melodiousness with which he renders them. The sunshine and shadow, the foliage softly massed against the tremulous sky, vibrate with songful rhythm. His ear catches the spiritual harmony of the scene and he translates it into color with the *naïveté* of unconscious poetry.

*on front in blue pencil
6041*

186
in
blue
pencil

1375
515
A. SPERL

III—The New Suit

B. S. Jones

A little boy in scarlet waistcoat and white breeches is being presented by an older child to an old man in dark green jacket and fur cap, who, pipe in hand, leans forward in his chair. Behind him stands a woman and on the floor sits a fair-haired child with a doll by her side. Farther back is a mastiff, and through an open door at the back of the room an old woman watches the scene.

Signed at the right, A. Sperl, München.

Height, 17 inches ; length, 21½ inches.

JULES DUPRÉ

112—Village near the Sea

R. S. Jones

In the evening glow fishing boats are lying high and dry in a little creek at low tide, that winds towards the foreground between banks on which are cottages. The one on the left has a brown-gabled roof and central chimney, and a red garment is hanging on the net rack beside it. A wall runs up the right slope to a white cottage with lean-to ovens. Beyond the creek appears a glimpse of purple-gray sea, and the sky is gray with a few light clusters of cloud high up.

Signed at the right, Jules Dupré /72.

Height, 19 inches ; length, 25 inches.

Sometimes Dupré painted nature in her stress, sometimes in the moment of suspense before the storm ; or again, as here, in the after-throb, when the storm or toil is over. Directly or by implication he makes one realize the throe.

250-

M. STOCKS

113—Kittens and Pug

E. Fuchhof *E. Fuchhof*

A pug dog sitting by a pan, with the tip of his pink tongue protruding from his black muzzle, draws back doubtfully as three kittens approach the food. The foremost, a white one, is looking up into the dog's face. On some cushions behind, a tabby lies with its head between its paws.

Signed at the left, M. Stocks.

Height, 18 inches ; length, 26 inches.

THÉODORE ROUSSEAU

300

114—Le Puy

J. A. Hoagland

This curiously rolling country, of volcanic origin, bounded by the mountains of Auvergne, is a portion of the department of Haute-Loire; the little town of Le Puy being seventy miles southwest of Lyons. Three masses of red and slate-colored basaltic tufa rise abruptly near the little winding stream of the Borne. The houses of Le Puy are built in tiers up the slopes of Mont Anis, the large formation in the middle distance, which is surmounted by the rocky plateau of Rocher Corneille. To the left of a little bridge that crosses the river on arches is the high, conical crest of Rocher St. Michel, and in the left of the foreground a third mass, around the base of which nestle white houses with red roofs. In the Church of St. Laurent in Le Puy rest the remains of Du Guesclin.

Signed at the right, Th. R.

Height, 16½ inches ; length, 25 inches.

M. Le Comte Armand Doria Collection, Paris, 1899.

Vente Beurnonville, Paris, 1880.

200 MAR 1891

200 MAR 1891

G. Petit, Paris, 1899.

325-

WILL WEX

115—Sunset

Dr. B. M. Peck

Two men are approaching a straw-thatched shed, having left their boat beside the bank of coarse grass. The water on the right stretches in smooth strips across the picture, alternating with land and burnished yellow in the evening glow. The low-lying land fringed with trees is purple in the distance beneath a primrose horizon that mounts to gray and faint blue.

Signed at the right, Will Wex.

Height, 15½ inches; length, 31½ inches.

JEAN GUIDO SIGRISTE

1000

116—Napoleon and his Generals Consulting

J. D. Cummins

On a patch of grass in the angle of two pathways Napoleon is seated at a little wooden table, measuring with a pair of compasses the distance on a map in front of him. Sitting on the other side of the table an old general watches intently, while around them are grouped a number of officers. One in a blue uniform leans with both hands on the end of the table; two in black and white, at Napoleon's back, are studying a despatch, and immediately on the right a cavalry officer in scarlet and gold leans back in a chair. The chief's tent is on the right of the picture, with a soldier on sentry duty at the door, and on the left is another sentinel, who holds his fusil to his shoulder while grasping the hilt of his sabre with the left hand. On the reverse of the canvas are several finished studies of grenadiers.

Signed at the right, Guido Sigriste, 1897.

Height, 21 inches ; length, 28½ inches.

Since Sigriste exhibited at the Salon in 1890 he has gained considerable popularity for his military subjects.

125-

UNKNOWN

117—Copy after Turner's "Childe Harold's Pilgrimage"

A. B. Strong

A party of Italian peasants is grouped on the high plateau in the foreground, to the left of which a rock pine rears its foliage against a blue sky streaked with rosy white. In the distance on the left a hill rises in tiers, covered with temple ruins, and down in the central valley winds a river, in which is a wooded island connected by a broken bridge with the sloping bank on the right.

Height, 19 inches ; length, 33 inches.

375

MATTEO VITTORIO CORCOS

118—The Proposal

J. L. Heinemann

The same lady as in the companion picture, holding a black hat suspended in her hands, leans lightly against the balustrade with her back to the sea. She is looking down with a smile at a gentleman in a boating jersey of blue and white stripes, who, probably standing in his boat, rests his arm on the balustrade as he gazes up into the lady's face. The packet-boat is disappearing in the distance.

Signed at the right, V. Corcos /83.

Height, 36 inches; width, 23 inches.

325

MATTEO VITTORIO CORCOS

119—"Do Tell Me!"

J. L. Heerman

A lady in white costume with long black gloves has risen from a camp stool and is leaning against a balustrade overlooking the sea, watching the distant packet-boat. Another lady, dressed in a blue gown with transparent lace sleeves and purple embroidery on the bodice, holds her companion's hand, looking up into her face as if in sympathy.

Signed at the left, V. Corcos /83.

Height, 36 inches ; width, 23 inches.

HERMAN CORRODI

525

120—View on the Nile

J. Pulitzer

The river, tranquil in the sunset glow, winds back from the front of the picture, the vista terminating in two pyramids, which show softly against a blood-red horizon. The sky above it trembles with saffron tints, melting towards the zenith into violet. Upon the bank in the foreground four Arabs are kneeling on their praying rugs, while two others stand; all turned towards the sunset. A little way back on the right their sailboat is moored opposite to a small square building, whose domed roof is surmounted by a crescent. Two palm trees rise above it, and beside the enclosure of the building a white awning has been erected, under which figures are grouped.

Signed at the left, H. Corrodi, Kairo, 1879.

Height, 39½ inches; length, 25 inches.

In his landscape and genre subjects Herman Corrodi exhibits a charming sense of color and the ability to express very genuine feeling.

350-

F. AERNI

121—A Mountain Pass

H. M. Chausse

A mountain path skirting a steep incline winds up towards the right, past a wayside cross to a high bluff of rock, whose dove-gray and brownish-yellow mass fills almost the whole of the upper part of the picture. At the foot of this rock in the distance is a little, pale yellow building with red roof, towards which, in the foreground, a brown-habited monk seems to be journeying, walking beside a donkey that bears white bags with a blue umbrella laid across them.

Signed at the right, F. Aerni, Rom /97.

Height, 45 inches ; width, 28 inches.

JULES BRETON

36500

122—Harvesting the Poppies

Harvesting the Poppies
agent

Women in a line are reaping the purple poppy pods, a girl in the foreground is binding stems together, another stooping to gather up some sheaves, and farther back a girl and a man are setting up a stook. A windmill and stack appear against the pale rosy horizon, above which a nearly full moon floats in the gray sky.

Signed at the left, Jules Breton, 1896.

Signed 1899

Height, 35 inches ; length, 53 inches

Jules Breton is the graceful sentimentalist of peasant life, fond especially of sunsets and of depicting young girls in the labor of the fields—girls that Millet said were too beautiful to remain in the country. A strain of poetry runs through all his pictures.

175-

WILLIAM BRADFORD

123—Waiting

F. Sillman

A three-masted sailing ship lies under an iceberg, with her bow pointed in the direction of a narrow channel of water that winds through the field of ice. The berg immediately behind rises up to a blue peak, while another to the right has a cliff formation, and others similar in shape appear in the distance. The sky is of slate color, dark and oppressive. On the right of the foreground some green ice-rocks are reflected in a pool of water.

Painted in 1874.

Height, 30 inches ; length, 48 inches.

Bradford made seven visits to the Arctic regions, and his interest has reached beyond the mere grandeur of the spectacle. He is able to render with intense significance the feeling and character of the North.

116.500
1650
CONSTANT TROYON

124—Landscape and Cattle

F. L. Loring

A pale dun cow, grazing upon the short grass, keeps close to a black bull, who stands sideways scenting the air. His head is near to a bunch of weeds, which continue with bold vegetation through the right of the foreground. On a ridge of the meadow beyond a lean buff cow is moving away, and slightly farther back a brown and a white cow are butting their heads low down. In the middle distance appears a man walking beside a horse and his rider. To the left of the meadow is a row of willow trees that catch the cold light, which also gleams shiftily across the grass from a pale blue sky in which are volumes of white cloud, grayed underneath, and a gathering storm cloud.

Signed at the left, C. Troyon.

on a blue label back 7895
blue pencil d. c. 4
Height, 38½ inches; length, 51½ inches.
Sadelmayr 1009

In Troyon's pictures the form and character, equally of the landscape and of the cattle, are represented. The goodness of the rich green grass has entered into the beasts, and the nourishment of plentiful, wholesome air. On a sunny day their huge, lumbrous forms partake of the genial lassitude: when there is stir of cloud and wind their actions become a part of the general movement. The significance of this interdependence Troyon rendered with supreme completeness.

Sadelmayr 1009 Paris 1009

375-
F. AERNI

125—Italian Village

Dr. M. R. Peck

A view of mountains and of sunlit country appears at the end of the narrow street, down which two ox-wagons are approaching, the driver of the front one standing up and brandishing his goad. On the left a donkey, with panniers full of corn-stalks and a child perched between them, is going from us, and on the opposite side of the street is a peddler of onions. On the right also is an open stall, with dried fish hanging up and flowers and other articles upon the counter, behind which a woman stands attending to the wants of a few customers.

Signed at the left, Fr. Aerni, Rom /88.

Height, 48 inches ; width, 29 inches.

A. ASTI

2100

126—A Nude Girl

J. H. Smith

On a dull crimson couch which is partly spread with a drapery of cream and pale green damask, sits a young girl, her back towards us but the face and limbs seen in profile. Her long hair gathered loosely at the neck with a red ribbon falls in a stream over her shoulders; her right hand, placed on the couch, sustains the weight of the body; her left apparently rests on her breast: she slightly inclines her head and looks up with her blue eyes.

Signed at the right, A. Asti.

Height, 51 inches ; width, 31½ inches.

500
HERMAN CORRODI

127—Evening on the Lagoons

H. Corrodi

A little shrine hangs on the foremost of the groups of posts which mark the entrance to the lagoons, and nearby two long fisher boats lie side by side, while the crews pause in their work to play. Over the stern of the nearer boat is stretched a dull orange awning in front of which rises a curl of thin smoke. Farther back are white swallow sails and two tawny ones dotting the distant white line of the gray-blue water. Whitish gray clouds are piled over the horizon and scattered throughout the upper blue.

Signed at the left, H. Corrodi, Roma.

Height, 34 inches ; length, 65 inches.

To Italian skilfulness of technique Corrodi joins a seriousness of motive, resulting possibly from the influence of his father, who long painted among the Swiss Alps, and of his brother, who was an historical painter, as well as from his own extensive travel and study.

250

CARLO DOLCI

128—Lucrezia Borgia

S. White

The head and bust are shown; the latter draped with white fabric that is caught together on the shoulder with a jewel, leaving the right breast bare, on which appears the head of a snake. Her head is slightly inclined to the left, the eyes looking up; and over her wavy yellow-brown hair is a crimson cap set with gold and gems, which is surmounted by an arched ornament of old rose-colored silk. In her ears are gold cross-shaped pendants, studded with blue stones.

Height, 13 inches ; width, 9 inches.

Carlo Dolci's tendency to sentimentality should not cause one to overlook his skill as a painter.

25-1425
CORNELIS VAN CEULEN JANSSENS

129—Dutch Gentleman

W R Ce

Sitting sideways at a desk with his left fingers between the leaves of a book and a quill pen raised in his right hand, a gentleman in black robe with white ruff and lawn cuffs, turns to look towards us. He has short brown curly hair and a soft mustache and Van Dyck beard of the same color and the flesh tints are bright and clear. In front of his desk is a large bust; a dull drab pilaster is set against the wall behind him and in the top right hand corner appears a coat of arms—blue and buff diagonal stripes, surmounted by a five-point coronet.

Signed at the lower centre, Janssens, 1629, pinxit.

Height, 13½ inches; width, 11 inches.

Cornelis Janssens during part of his career showed the influence of Van Dyck both in the freshness of his coloring and by a certain finesse in the pose. His portraits, refined in conception, correct in drawing, and careful in details, are to be found in the National Gallery in Buckingham Palace, in the Town Hall of Amsterdam, and in the Museums of Utrecht and Rotterdam.

12500
250
GERARD DOU

130—Old Woman Chopping Onions, by Candlelight

A. Pulitzer

The light of a candle illumines with a warm glow the face of an old woman, her dull red gown, and a dark crimson curtain that is draped upon her right. She stands at a table in the middle of which is a large shallow bowl in which she holds the chopping knife; onions, some other vegetables, and a brown earthenware jug also lying on the table, dimly seen in the half shadow. The woman looks up, with her lips slightly apart, showing the teeth.

Signed, G. Dou.

Height, 12 inches; length, 15 inches.

Collection of Mr. Donovan, Brighton, England.

Collection of Mrs. Poullett, London.

Collection of T. Humphrey-Ward, London.

Among the "Little Dutchmen" Gerard Dou was a painter great in little things. He attained wonderful mastery in delicate execution: and his works are remarkable for high finish and for lightness of handling, and for the attempt to introduce into them the principles of chiaroscuro learned from Rembrandt.

150
OLD MASTER

131—The Church Beggar

J. Lillman &

On the ground to the left sits a beggar with a rag round his head and a cloth round his loins, supplicating alms of a priest. The latter, who is giving him money, stands on the step of a church porch, behind him being an attendant with a large book. To the right are grouped other applicants for alms, among them a woman with a baby who is coming away, leading a little child that holds up a coin.

Height, 14 inches ; length, 14 inches.

SIR THOMAS LAWRENCE, P.R.A.

510

132—Portrait of the Rev. Burroughs Thomas Norgate, M.A., at the age of twenty-three

J. Pulitzer

The figure of a young man is shown as far as the waist, facing three quarters to the left, while the head is turned towards the right. The pale blond hair parts in two soft locks on the forehead, and the complexion is fresh in color. Beneath the chin hang white lawn bands over a black gown.

Height, $24\frac{1}{2}$ inches ; length, $29\frac{1}{2}$ inches.

The Rev. Mr. Norgate was incumbent of Badwell and lecturer of Ashfield; Fellow of Caius College, Cambridge. Died, 1855.

A brilliant brushman, Lawrence gave to his portraits an exceeding graciousness of mien. From the time of his election as a Royal Academician, at the age of twenty-five, he enjoyed an unrivalled reputation; and to-day his portraits rank in the early English school as second only to those of Reynolds and Gainsborough.

REMBRANDT VAN RYN

134—Portrait of an Old Man

1/6.000
E. Fuschhof
This head and bust is known as the "Portrait of an Old Man with his Throat Uncovered." It represents a massive head with iron-gray short curly hair, mustache and beard, slightly inclined towards the left. The flesh is full and thick, heavily wrinkled on the forehead, of warm yellow hue with ruddy cheeks; the nose being broad and strong and the brown eyes rather deep set. The throat and chest are exposed by the open white shirt, over which is a dull wine-colored robe. The light from above illumines the right side of the face and the right shoulder; the background on this side being dark olive brown and on the shaded side of the head, a warm drab.

E. Fuschhof
Signed above the left shoulder, Rembrandt 1635.

Height, 26 inches; width, 21 inches.

Described in Dr. Bode's complete work of Rembrandt "Vol. III.," No. 204. Engraved by Jacquemart in the Gazette des Beaux Arts, and in the Demidoff Sale Catalogue, exhibited at Amsterdam in 1898. Described in Vosmaer, p. 508; Bode, p. 589; Dutuit, pp. 21, 51, No. 381; Wurzbach, Nos. 292, 299; Michel, pp. 217, 563.

From the Auginot Collection, Paris, 1875.

From the Prince Demidoff Collection, San Donato, 1880.

From the Ch. Sedelmeyer Collection, Paris, 1880.

From the Leopold Goldschmidt Collection, Paris.

From the Thos. Agnew & Sons Collection, London.

From the R. W. Hudson's Collection, London.

This portrait was painted a year after Rembrandt's marriage with Saskia during the happy period of his life. He was but twenty-nine years old, and yet, already by the fertility of his brain and hand had amply proved himself a master. Nor a master only of his craft, distinguished by the amazing versatility of his craftsmanship, but a master also of the human mind and heart. Their humanity is the crowning excellence of his portraits. The subjects are persons of like passions with ourselves, with whom our experience establishes an immediate companionship of sympathy. Separated from us by centuries and by the difference of race, they yet grow into our comprehension and affection, as truly typical of our common human nature. Of all the pictures of the world, Rembrandt's are the most perennially human; the noblest and the fullest in their humanity.

JOSEPH MALLORD WILLIAM TURNER

135—Landscape with Cows

A 750

J. M. W. Turner
Water Color

On the opposite bank of a narrow river rises the quadrangular block of a ruined monastery. A tree stands near the arched entrance, and farther back, on the left, appear other ruins. Beneath the bank two cows stand in the water, and on the nearer bank in the foreground are nine others; one standing on a small mound and others extended along a narrow spit of land that juts into the water. Under a small bushy tree on the right sits the herd with his dog, and the view vanishes to a pale amber horizon, where in the vapor are the faint indications of a town.

Signed at the right, and dated 1806.

Height, 30 inches; length, 47 inches.

While Turner's water colors, the works for the most part of his early life, are without the vast imaginings of his later pictures, they make up for the lack by their extreme sincerity to nature. Moreover, they have not suffered in color by the effects of time. He had a perfect grasp of English scenery, rendering form and construction with marvellous accuracy, in colors of exquisite purity and with most delicate truth of atmosphere.

PETER PAUL RUBENS

136—Portrait of a Gentleman

£2800

E. Fischer

The figure stands against a dark olive background, seen as far as the knees, facing three-quarters to our right. Dark brown wavy hair grows short over the head; the dark eyes look to the left; the flesh tints are warm amber with ripe red cheeks; the small mustache is light brown and the beard of the same color is cut rather bushily to the shape of the chin. The gentleman carries his left hand on his hip and the other one hanging down, holding a pair of drab-colored gloves. He wears a ruff round his neck and russet-brown quilted sleeveless jacket and bloomers, and an under coat also quilted but black; a black silk mantle hanging in folds over the left arm. A black chain appears at his waist and a gold ring with blue stone on the little finger of the left hand.

Height, 41 inches ; width, 28 inches.

Collection of Colonel Hankey, Beaulieu.

A superb master of form and color, with a brush unrivalled in its facility and assurance, Rubens imparts to his portraits the splendor of physical qualities: the sensuous charm of glowing flesh, the grandeur of the firm frame through which the warm blood courses, and above all the fine assertion of his own magisterial personality.

7500

FRANCESCO GUARDI

137—View of the Square of St. Mark's, Venice

J. H. Smith

Large loose clouds roll in the deep blue sky, the cool light touching the domes of the cathedral and falling fitfully upon the upper part of the buildings on the left side of the square, and on the square itself. The latter is half in shade from the façade of the Royal Palace, and is sprinkled with groups of gayly dressed figures in long cloaks and hooped dresses; a prominent one being a gentleman in the centre of the foreground wearing a crimson cloak. Opposite the left side of the cathedral stand several little tents, and beneath the Campanile the crowds stand round a covered platform on which are figures.

Height, $44\frac{3}{8}$ inches ; width, $31\frac{1}{4}$ inches.

Guardi's views of Venice are very spirited and lifelike, rendering with delightful freedom of execution the character of the architecture and the animation of the figures and groups. His colors are pure and enlivened with charming accents of brilliance.

TITIAN

+ 13,000

138—Portrait of Antonio Grimani, Doge of Venice

(See Frontispiece)

J. Pulitzer

Against a dark background, over which on the right side a wine-colored curtain is draped, the figure stands before a table almost full face. The right hand, closed over a dainty white handkerchief, rests upon the crimson table cloth of Eastern fabric, on which also lies a large lemon with leaf attached. The costume consists of the doge's cap of cloth of gold studded with jewels, and a white ermine cloak, falling below the waist and opening down the front, so as to show the edge of a rich golden-brown cloak, worn over a crimson suit embroidered with gold. The flesh of the face is bronzed and tough; the eyes, half closed and wrinkled, at the same time tired and penetrating; and the lips are tight set and puckered with age. It is a face of indomitable, unscrupulous resolution, marked with suffering.

Height, $37\frac{7}{8}$ inches ; length, $44\frac{1}{4}$ inches.

Crowe and Cavalcaselle, in their "Life and Times of Titian," write of this picture as follows :

"Antonio Grimani, elected doge at the age of eighty-seven, was the first prince of Venice whose likeness Titian, in his official capacity, was called upon to paint. There was never, perhaps, a sitter whose face bore a more distinct character, or more surely displayed the marks of a long and cunning fight with fortune. Before the age at which Venetian patricians claimed a seat in the senate, Grimani had visited every market in the Mediterranean and acquired enormous wealth. At Rome, in 1493, he gave his son Domenico 25,000 ducats to buy a cardinal's hat. His own claim to office was recognized at Venice in 1494, when he was elected a 'procurator' and captain general of the fleet. In this capacity he served with distinction against the Turks. Though loath to accept a second command, he was again elected a captain general in 1499, and reluctantly assumed the dangerous honor. In August, the Turkish and

Venetian squadrons lay watching each other near the coast of Greece. The Turks, with two hundred and sixty ships, were covering the Sultan's forces investing Lepanto; the Venetians, with two hundred sails, waiting for an opening to attack the Turks. Unfortunately, jealousies divided Grimani from his subordinate, Andrea Loredano, who had left Corfu without orders, yet received an ovation on joining the fleet. According to some authorities, the captain general allowed Andrea to engage, and then withheld his support; according to others, Grimani was paralyzed by the disobedience of his subordinates. The Venetians were beaten, Lepanto fell, and a Turkish squadron sailed victoriously into the Gulf of Patras. When the news of this defeat reached Venice, the people burst into a paroxysm of fury, and mobs paraded the streets cursing Grimani as the 'ruin of Christianity.' Marchio Trevisani was solemnly appointed to supersede him, and orders were despatched to send the luckless admiral in fetters home. In the meanwhile Grimani's command had expired, and word came from Corfu that he was sailing for the Lido in the admiral's ship. At Parenzo he was met by one of his sons, Vincenzo, who informed him that a decree had been issued by the senate, requiring him to surrender his galley and return home in a transport. Fearing lest neglect of this order—though unintentional—might cost Antonio his life, Vincenzo put his father into irons with his own hands, and took him in a pilot-boat to Venice, where he arrived at sunset on the 2d of November, escorted to the Riva by the captains of the port castles. Domenico, the cardinal, in his rochet, came out to meet the prisoner, but the mob which filled the quays threatened to stone the admiral; and the wretched occupant of the pilot-boat was only saved from death by hiding under the thwarts of its bow. At six o'clock Antonio Grimani, in a jacket and short red hose, bare-legged and fettered, was landed by torchlight in presence of the Avogadori and chiefs of the Ten and taken to jail, where Vincenzo and Domenico were allowed to watch him as he lay shivering with fever in a cell with a grated window. For months Grimani endured confinement. He was tried in the summer, and despatched in autumn to an island prison near Cherson in the Black Sea. In 1502 he escaped to Rome, where he lived with his son the cardinal for several years. The part which he took in reconciling Venice with the Papal See after the League of Cambrai entitled him to a pardon, and on the 26th of July, 1509, he appeared publicly in the College of Pregadi. In 1510 he was reëlected procurator of St. Mark, *de supra*; and in 1521 he beat all his adversaries for the dogeship. . . .

"This portrait of Antonio Grimani, of life size seen to the knees, was painted by Titian for the private collection of the Grimani family, and remained three hundred and fifty years as an heirloom in the Grimani Palace at Venice.

"It was bought in 1871 by the Countess Mathilde Berchtold-Strahan and sold by her in 1873 to the Chevalier Friederich von Rosenberg, consul general for the Netherlands at Vienna."

BARTOLOMÉ ESTÉBAN MURILLO

139—Mary Magdalen at Prayer

41.2200
J. H. Smith

The Magdalen kneels facing to the right, her body turned three-quarters to the front, the head slightly raised and seen almost in profile. A plum-colored drapery hangs in folds from the waist, leaving the right foot exposed. Her hands are laid together in prayer with the fingers pointing upwards and leaving the right breast visible, round which falls a tress of the dark golden-brown hair, while another tress crosses her right arm. On the floor in front of her are a skull, a scourge, and a pyx of ointment.

From the galleries of King Ferdinand VII. and of the Queens Christina and Isabella of Spain.

Height, 65 inches ; width, 47 inches.

Presented by Ferdinand VII. of Spain to the Dowager Queen Christina.

Sold by order of H. M. the Queen Isabella to Mr. Brooks. Afterwards in the Collection of Y. Osmaston, Esq., and Sir John Sinclair, Bart.

Exhibited at the Royal Academy, 1879.

Exhibited at the Spanish Art Exhibition, London, 1894.

Mentioned in Curtis's Velasques and Murillo, p. 261, No. 373.

Etched by Lurat.

Murillo's religious pictures are marked by extreme purity of drawing, by color not always of such chaste sobriety as in this picture, and by a gracious idealism that sometimes, no doubt, is tinged with sentimentality. At his best, he rises to a tender elevation of spirit, and to a most sweetly serious gravity of expression.

AELBERT CUYP

140—Landscape with Cows and Ruins

The salient features of this striking composition are a background of hill covered with ruins and two large cows lying in the centre of the foreground. The latter is of bold, irregular masses of turf and rock and vegetation, dark with shadow, in the centre of which a dun-colored cow forms an ample space of amber light, the glow being more subdued on the dull red coat of a second cow and catching points of color on some figures. On the extreme left of the foreground rise two tall tree stems with loose, brown foliage at the top. Below them stands a man holding on to a small bough, and by his side sits another in dull, rose-colored waistcoat with bright blue sleeves and a large buff hat, who bends over a fowling-piece. On the right of the foreground a boy is coming forward with a fishing-rod, while a woman with a pick stands behind a rough board fence. At the back of these latter figures is a waterfall, half-way up the steep ascent, which is covered with towers and other structures. The buildings are continued down the slope of the hill towards the left, terminating at the extreme left in a group of towers that are seen across a pool of water. The latter is connected by a stream in the middle distance with the waterfall. The sky is of warm, creamy color, graying towards the zenith.

Signed at the left, A : Cūyp.

Height, 42½ inches ; length, 60 inches.

In his compositions, Cuyp shows himself a master in the seizing of accidental combinations, so that his canvases are rarely without the charm of surprise. In this remarkable picture, the surprise is less due to such subtleties as those of lighting than to the arresting features of the scene itself. He was a master also in the rendering of light and

atmospheric effects, of lambent warmth and pearly haze, with a fine command of perspective both lineal and aerial. His use of cattle is always significant. Being many-sided in his art, he introduces them, as he does other subjects, for their value to the whole scheme. He draws them with a splendid facility; with a large and flexible knowledge of their forms, and with a special regard to the opportunities they offer of noble patches of colored light. His color is always refined and often brilliant, while a large and ample serenity characterizes the feeling of his landscapes.

PETER PAUL RUBENS

141—The Holy Family

Good of Bless

150000

The Virgin is seated with the Infant Christ standing upon her left. His left arm is around her neck, and the other extends down towards the infant St. John, who stands at the Virgin's feet. Behind the Mother and Child stands St. Elizabeth, with her hand on the Infant's arm, and in the shadow to the right is St. Joseph. On the left of the composition, St. Francis d'Assisi bends forward, with his arms crossed over the bust of his brown habit, and his face fixed in rapt devotion on the Child. Beyond him appears a lamb, and still farther back a landscape and buildings under a gray sky, streaked with crimson on the horizon. Behind the main group is a ruined building, with a tree at the side.

Height, 81¾ inches ; width, 68½ inches.

Exhibited at Burlington House, 1870.

Collection of Sir Cecil Miles, Bart., Leigh Court, Bristol 1899. *8.30000*

4228
Described by Dr. Waagen in "Art Treasures of Great Britain,"
vol. iii., page 182.

Rubens was a master-genius only to be compared with Titian, Rembrandt, and Velasquez. Out of the simplicity, purity, and religious pathos of the Flemish school of the Van Dycks, he arose as a splendid prodigy of material and sensuous power. In the plenitude of his amazing strength as draughtsman and colorist; in the versatility of his genius and the fecundity of his imagination, he stands alone—a painter unapproached and unapproachable. His great altar-pieces may lack spirituality of conception—indeed, this Holy Family has but the holiness of a family wholesomely and happily united—and yet, through the grand humbleness of the rich and intellectual figure of St. Francis, still more through the stately composition of color and form, the dignity as well as the sweetness of the Holy Story is expressed.

UNKNOWN OLD MASTER

142—Christ and St. Thomas

+ 250

J. D. Cummore

The Saviour, with head inclined, has drawn back the robe from His chest to disclose the spear wound, into which the doubting Thomas is inserting his finger as he leans forward with a gaze of eager scrutiny. Behind him another disciple peers over his shoulder, while a third head, bald, and gray-bearded and looking down, appears above the head of Thomas.

Height, 41 inches ; length, 56 inches.

6500
CESARE MARIANI

143—Eight Cartoons in one Frame

J. Pulitzer

Made to be executed in fresco in the cupola of the Cathedral at Ascoli Piceno, representing several episodes in the life of Sant' Emidio, Bishop and martyr.

- A. Emidio's conversion to the Christian religion.
- B. Earthquake produced in answer to Emidio's prayer, when the pagans tried to draw him by force into their temple.
- C. Emidio and his Christian followers met by the magistrates of Pitinum in the Abruzzi.
- D. Recovery of a paralytic, worked by Emidio.
- E. Conversion to the Christian religion of Polisia, daughter of the Prefect of Ascoli, by Emidio, to whom she was betrothed.
- F. Baptism in the waters of the Tronto of citizens, including Polisia.
- G. Miracle, happening on Emidio's beheading, when he rose and walked towards the tomb.
- H. The funeral of Emidio in Ascoli Piceno, provided by Bishop Claudius.

144. A Set of Cartoons —

Cesare Maccari

7475- *George A. Heary*

G. RUGER DONOHO

145—La Marcellerie

G. R. Donoho

The foreground is a meadow, in which pale yellow, long grass grows irregularly from the green undergrowth of herbage. Some distance back towards the left a laborer stands sharpening his scythe. Behind him a strip of light crosses the picture, bordering a hedgerow and line of trees, through a gap in which appears a tree-circled glade illumined with pale light.

Signed at the right, G. Ruger Donoho, Paris.

Height, 51 inches; length, 77 inches.

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Personal

FIRST EVENING'S SALE

TUESDAY, APRIL FIRST

AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

BEGINNING PROMPTLY AT 8.30 O'CLOCK

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|----|-------------------------|------------------|
| 1 | Asleep | W. A. Bouguereau |
| 2 | Landscape | H. Coleman |
| 3 | The Letter Writer | C. Rauch |
| 4 | The Sheep Fold | H. Coleman |
| 5 | Street Scene: Winter | Clarkson Dye |
| 6 | A Mountain Gorge | A. Decamps |
| 7 | Arch Creek, Florida | L. Woodward |
| 8 | An Italian Peasant Girl | Marcucci |
| 9 | Nude | After Besnard |
| 10 | Italian Shepherd Boy | Marcucci |

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|----|----------------------------|--------------|
| 11 | The Convivial Cardinals | G. Signorini |
| 12 | Ocklawaha Landing, Florida | L. Woodward |
| 13 | Marine | Unknown |
| 14 | Summer | H. Kinnard |
| 15 | Avenue in Tivoli | S. Corrodi |
| 16 | Head of a Girl | J. J. Henner |
| 17 | Tivoli | S. Corrodi |
| 18 | Landscape and Cottages | Victor Dupré |
| 19 | Don Quixote Escorted Home | Rosa Bonheur |

Schans

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|----|--------------------------|-----------------------------|
| 20 | An Uncanonical Courtship | Antonio Casanova y Estorach |
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*Boussod
Valadez
Paris 1899*

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| 21 | L'Estacada | S. Lépine |
| 22 | A Meeting on the Tivoli Road | Pio Joris |

*Jules Chaine
Paris*

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| 23 | Study of Female Figure | A. Cabanel |
| 24 | A Fair Maiden | G. Max |

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| 25 | A Tyrolese Wooing | F. Defregger |
| 26 | A Halberdier Saluting | J. Ehrentraut |

Jules Chaine

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| 27 | Italian Girl | L. Bonnat |
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- Boulevard
Paris
1872*
- 28 Monk Chanting C. Tamburini
- 29 The Alchemist E. Zimmermann
- Champs
Élysées
1889*
- 30 The Halt A. de Neuville
- 31 Examining the Treasures
Baron T. von Cederström
- 32 Head of an Old Man
Helen Le Roy d'Étiolles
- 33 Returning Huntsman A. A. Lesrel
- Kuvshinov*
- 34 Officer Ordering an Advance É. Detaille
- 35 The Model Douglas Volk, N.A.
- 36 The New Scholar Felix Schlesinger
- 37 Washerwomen : Rome A. Tiratelli
- 38 Coast and Marine Jan H. B. Koekkoek
- Edesio
Ghent
1899*
- 39 Woman Harvesting
Mlle. L. Ramsay-Lamont
- Kuvshinov
1888*
- 40 Absent Minded J. G. Vibert
- 41 The Miniature A. Toulmouche
- 42 A Holland Landscape A. Mauve
- 43 La Marmite : Zeybeks à Andrinople
St. Chlebowski

<i>Riviera</i>	44	A Morocco Beauty	J. L. Gérôme
<i>Petit, Paris</i>	45	The Gleaners	Paul Lazerges
	46	A Love Song	R. de Madrazo
	47	A Good Story	C. Rinaldi
	48	A Gypsy Mother	Ludwig Knaus
<i>Jedresco Anvers</i>	49	Drawing Water	Joseph Bail
	50	The Engadine	Magnus V. Bagge
	51	Fighting Bulls	A. Tiratelli
	52	Castle and Forest, Lombardy	J. B. C. Corôt
	53	Landscape : Near Franchard	G. Munger
<i>Jedresco Anvers</i>	54	A Normandy Horse	Rosa Bonheur
<i>Jedresco Anvers</i>	55	Sunset on the Coast	A. L. Demont
	56	Marmiton avec Son Chien	Joseph Bail
<i>Jedresco Anvers</i>	57	Sunset	Jules Dupré
	58	Cow and Dog	C. Troyon
	59	River and Mountains	W. Knoll
	60	A Polar Expedition	W. Bradford
	61	On the Coast of Egypt	G. Ruger Donoho

- 62 Interior of a Public Library at Florence
T. Lessi
- 63 Pope Leo XIII. Franz Lenbach
- 64 The Awakening of Love N. V. Diaz
- 65 A Stolen Kiss Jules Worms
- 66 A Sporting Monk J. V. Carstens
- 67 Grandmother's Darling C. Rinaldi
- 68 Arabs Crossing a Stream A. Schreyer
- 69 A Norwegian Lake Magnus V. Bagge
- 70 Portrait of Lafayette J. P. Davis
- 71 Worn Out W. H. Beard, N.A.
- 72 A Village Auction Hugo Kauffmann
- 73 The Sword Dance H. Siemiradzki
- 74 Cows and Landscape J. H. L. de Haas
- 75 Washerwomen at Poissy
D. Ridgway Knight
- 76 Landscape and River A. Achenbach
- 77 New Bridge in Constantinople H. Corrodi

Emile Robert

Paris

- 78 Scene at the Conciergerie Prison during
the Roll-call of the Last Victims of the
Reign of Terror, 9th Thermidor, 1793

C. L. Müller

- 79 Marauders in the Thirty Years' War

A. Baur

*Mrs Morgan
collection*

- 80 "Last Repair, My Poor Friend!"

É. Renouf

- 81 "A Midsummer Night's Dream"

Hans Makart

SECOND AND LAST EVENING'S SALE

WEDNESDAY, APRIL SECOND

AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

BEGINNING PROMPTLY AT 8.30 O'CLOCK

- Invaders 1888*
- | | | |
|--|-------------------------|-----------------------|
| 82 | Goat and Calf | E. J. Verboeckhoven |
| 83 | Poultry | Charles Jacque |
| 84 | Head of an Old Woman | Carl Kronberger |
| 85 | Trimming the Vines | G. Favretto |
| 86 | Papa Pierre | J. L. E. Meissonier |
| 87 | A Market in Hungary | A. von Pettenkofen |
| 88 | Field Flowers | Meyer von Bremen |
| <i>Invaders 1889</i>
<i>Wille Robert</i>
<i>Paris 1889</i> | 89 After the Masquerade | J. G. Vibert |
| <i>chans 1887</i> | 90 Still Life | Max Schödl |
| 91 | Sentinels | É. P. Berne-Bellecour |

Jedresco
1899

—92 Venice Martin Rico

93 Les Amoureux A. von Pettenkofen

94 A Cardinal J. Benlliure

95 A Flirtation I. Laupheimer

96 The Connoisseurs W. Löwith

Knödel

97 A Girl's Head Gabriel Max

98 A Copy after Fra Angelico Unknown

99 A Copy after Fra Angelico Unknown

Jedresco
1899

100 The Philosopher J. L. E. Meissonier

101 A Sea Nymph Benes Knüpfer

Jedresco
1899

102 The Trooper's Story
É. P. Berne-Bellecour

103 The Halberdier A. A. Lesrel

S.P. Army
1899

104 Summer C. F. Daubigny

105 Bay of Naples S. Corrodi

Bonnard
Paris 1899

106 Fontainebleau Forest N. V. Diaz

107 The Washerwoman J. F. Millet

S.P. Army

108 Sunset after Rain T. Rousseau

<i>Jules co Shore</i>	109	Ram's Head	Rosa Bonheur
	110	Avenue of Trees	J. B. C. Corôt
	111	The New Suit	A. Sperl
	112	Village near the Sea	Jules Dupré
	113	Kittens and Pug	M. Stocks
<i>Petit Paris 1899</i>	114	Le Puy	T. Rousseau
	115	Sunset	Will Wex
	116	Napoleon and his Generals Consulting	J. G. Sigriste
	117	Copy after Turner's "Childe Harold's Pilgrimage"	Unknown
	118	The Proposal	M. V. Corcos
	119	"Do Tell Me!"	M. V. Corcos
	120	View on the Nile	H. Corrodi
	121	A Mountain Pass	F. Aerni
	122	Harvesting the Poppies	Jules Breton
	123	Waiting	W. Bradford
<i>edelmeyer 1889</i>	124	Landscape and Cattle	C. Troyon
	125	Italian Village	F. Aerni

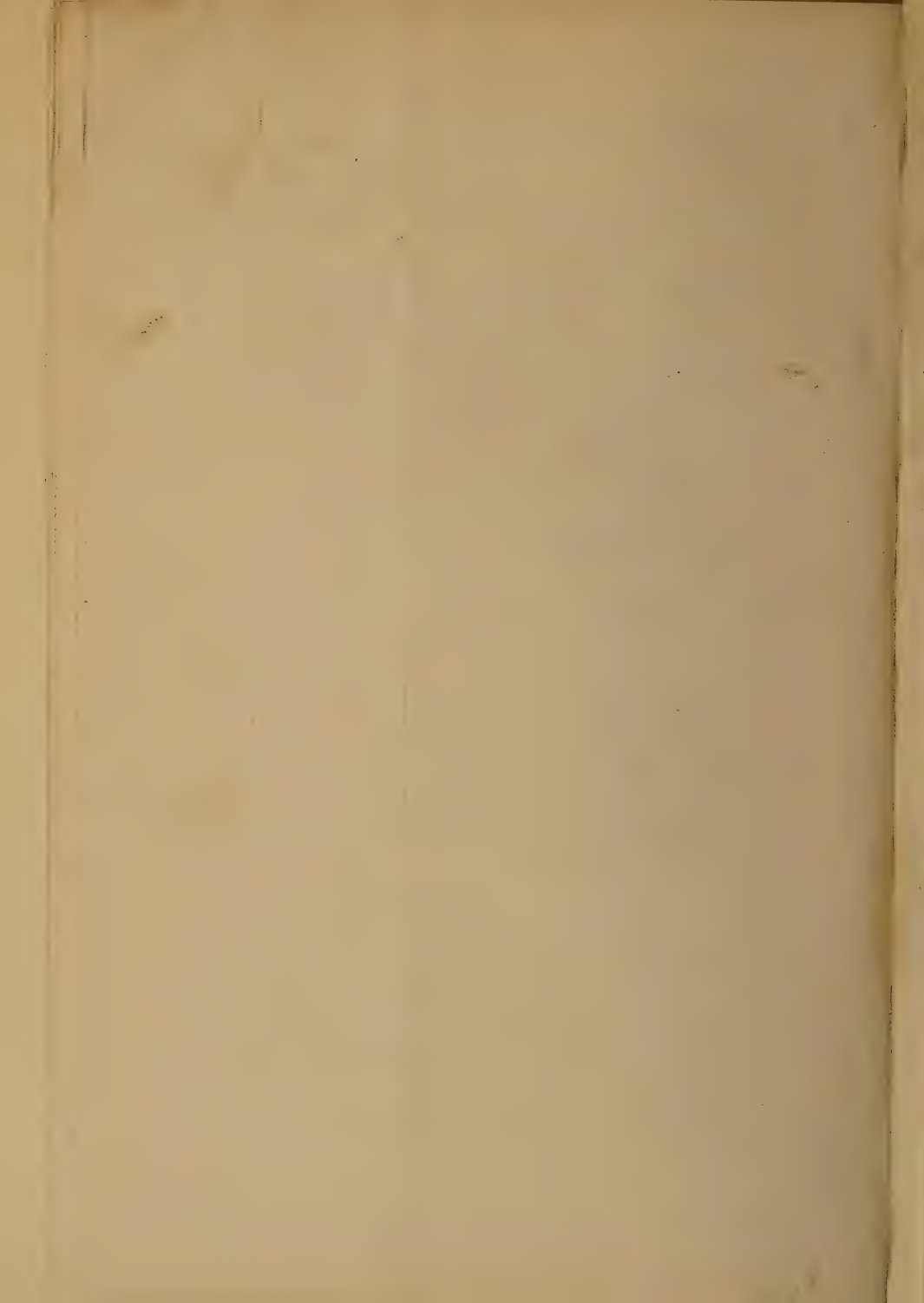
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| 126 | A Nude Girl | A. Asti |
| 127 | Evening on the Lagoons | H. Corrodi |
| 128 | Lucrezia Borgia | Carlo Dolci |
| 129 | Dutch Gentleman | C. van C. Janssens |
| 130 | Old Woman Chopping Onions by Candle-
light | Gerard Dou |
| 131 | The Church Beggar | Old Master |
| 132 | Portrait of the Rev. Burroughs Thomas
Norgate, M.A., at the Age of Twenty-
three | Sir Thomas Lawrence, P.R.A. |
| 134 | Portrait of an Old Man | Rembrandt Van Ryn |
| 135 | Landscape with Cows | J. M. W. Turner |
| 136 | Portrait of a Gentleman | Peter Paul Rubens |
| 137 | View of the Square of St. Mark's, Venice | F. Guardi |
| 138 | Portrait of Antonio Grimani, Doge of
Venice | Titian |
| 139 | Mary Magdalen at Prayer | B. E. Murillo |

- 140 Landscape with Cows and Ruins
Aelbert Cuyp
- 141 The Holy Family Peter Paul Rubens
- 142 Christ and St. Thomas
Unknown Old Master
- 143 Eight Cartoons in One Frame C. Mariani
- 145 La Marcellerie G. Ruger Donoho

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,
Auctioneer.





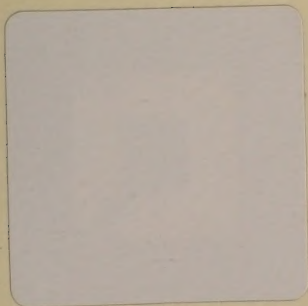


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